



Clean Pressroom Results in Better Production

One-Floor Plan Ideal for Small Printing Plant

Customers' Resource Book Promotes More Sales

School-Industry Program Provides Better Workers

Photocomposition and Magnesium Solve Problem

Leading Publication in the World of Offset-Letterpress Printing

PRIMER

First Principles

We knew what we wanted when we commissioned Rudolph Ruzicka to design a face to replace Century Schoolbook.

We wanted a face that would be so simple and basic, so legible, so suited to today's printing needs and methods, that it would do for our era what Century did for its own.

Now Mr. Ruzicka is an intelligent designer with a proper sense of history. He knew that Century—more than any other face—was the type we learned to read from. His new type would have to be *at least that good*.

So Mr. Ruzicka went back to Century—not to copy it or to add a serif here or trim a thick there. He studied it to see what its basic virtues were, and to see how those virtues could be redrawn with mid-century America in mind. This concept of type design is basic to Linotype thinking. We feel that imitation and change is not enough to produce a truly modern face. We tell our designers to go back to the source for *inspiration*, to study the tradition and then *improve on it*. That's how Dwiggins derived his

brilliant Caledonia from Scotch Modern, and that's how Ruzicka has drawn Primer.

Elementary Design

We think that we finally have the basic type we've always wanted in Primer. Basic, because there's nothing in the letter to come between seeing and comprehending. As a hard-working type face suitable for children's books, texts, instruction manuals and advertising it has no peers for legibility. Primer is all type and no mannerisms.

Primer is a lot of type on the body. Compare it with Bodoni Book, for example, and see how much clearer and cleaner it is. Primer reproduces superbly well by all printing methods—no ink traps, no letters that will break easily. It's just about as fool-proof as an intelligent designer can make it.

HOW is one to assess and e

10 PT. PRIMER

HOW is one to assess and e

12 PT. BODONI BOOK

HOW is one to assess and eval

8 PT. PRIMER

HOW is one to assess and evalu

10 PT. BODONI BOOK

HOW is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of

8 PT. PRIMER, REGULAR DESCENDERS

HOW is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of

8 PT. PRIMER, LONG DESCENDERS
ON 9 PT. BODY

Advanced Typography

Fine points? Ruzicka has designed Primer in two styles—with regular descenders, for packing lots of copy in small space, and with long descenders for more open composition. *Primer Italic is a perfect complement to the Roman because it was drawn specifically for the two-letter matrices.* No taking an existing clas-

sic italic and arbitrarily widening it to get it on the matrix here. To make Primer an even more useful face, Ruzicka has given us both old style and lining figures, so choose your weapons.

Primer is now available in a full range of 6, 7, 8, 9, 10, 11 and



12 point sizes. A 16 point size is under consideration. We think that Mr. Ruzicka has done such a bang-up job, that we predict your children and their children will learn to read from Linotype Primer. The line forms at your typographer's door.

MERGENTHALER

• LINOTYPE •

LINOTYPE COMPANY

29 Ryerson Street, Brooklyn 5, N. Y.

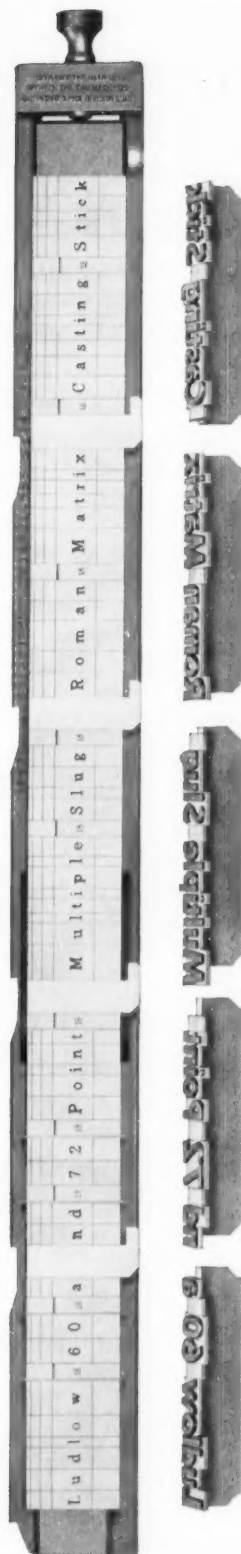
Agencies: New York, Boston, Chicago, Dallas, Atlanta, Cleveland, San Francisco, Los Angeles

In Canada: Canadian Linotype, Limited, Toronto

Set in Linotype Spartan and Primer families

PRINTED
IN
U.S.A.

Long Lines LUDLOW-SET with a single justification



Showing a Ludlow stick with a line of matrices ready for casting the sluglines directly below. Notice the ready spacing of the line, the division quads, and the "overhangs" which fit perfectly into adjoining recesses.

Here is another economy feature of Ludlow operation which not only cuts costs but improves the quality of the composition. Long lines up to 112½ picas are readily assembled and spaced out in one stick, with only a single justification, even though the resultant line is cast in several sections.

The line of Ludlow matrices is assembled in the long stick, and the entire line is then spaced out as usual without regard to the length of the individual slug. Division quads are then inserted at the marks on the stick which indicate slug lengths. All that is then necessary is to tighten the stick knob before making a cast.

When the slugline is cast, it is delivered in unit slug sections. If a character happens to overhang the end of one slug, it fits into a recess automatically cast on the next slug to support that overhang.

This is just one of many Ludlow features which eliminate unnecessary delays and expense in the composing room. The Ludlow provides a system of composition of utmost flexibility. Literature telling the Ludlow story will be gladly sent on request.

LUDLOW TYPOGRAPH COMPANY

2032 Clybourn Avenue

Set in members of the Ludlow Radiant family

Chicago 14, Illinois

NOW

ALL WESTON PAPERS SERVE YOU BETTER THAN EVER!

new...

MOISTURE-PROOF WRAPPER

preserves carefully-balanced moisture content until the moment you open the ream so that sheets lie flat and register accurately; jobs move through better and faster.

new...

CLEAR-VIEW LABELS

for unmistakable across-the-room identification of brand, grade and contents.



Look for the distinctive gray wrapper with the red WESTON trademark. It identifies papers that serve you better than ever through improved packaging and a continuing program of product improvement and quality control.

BOND PAPERS
Extra No. 1,
100% New Rag
OLD HAMPSHIRE BOND
100% Rag Content
DEFIANCE BOND
75% Rag Content
HOLMESDALE BOND
50% Rag Content
WINCHESTER BOND
LENOX BOND
25% Rag Content
WESTON BOND
WESTON OPAQUE BOND

MERIT BOND
MERIT OPAQUE
RESEARCH BOND
LEDGERS
Extra No. 1,
100% New White
Cotton and Linen Rags
BYRON-WESTON CO.
LINEN RECORD
100% Rag Content
DEFIANCE LEDGER
75% Rag Content
WAVERLY LEDGER
CENTENNIAL LEDGER

50% Rag Content
WINCHESTER LEDGER
LENOX LEDGER
25% Rag Content
BLACKSTONE LEDGER
COURT LINEN LEDGER
**MACHINE
ACCOUNTING**
50% Rag Content
WESTON'S
MACHINE POSTING LEDGER
25% Rag Content
TYPACOUNT
POSTING LEDGER

INDEX BRISTOLS
100% Rag Content
DEFIANCE INDEX
VULCAN INDEX
50% Rag Content
WESTON'S MACHINE
POSTING INDEX
LENOX INDEX
WINCHESTER INDEX
25% Rag Content
TYPACOUNT INDEX
MERIT INDEX



SPECIALTIES
100% Rag Content
WESTON'S
DIPLOMA PARCHMENT
50% Rag Content
WESTON'S
FINGERPRINT INDEX
Rag Content
WESTON'S
OPAQUE SCRIPT
25% Rag Content
BYWESCO
MANUSCRIPT COVER
SUPERIOR
MANUSCRIPT COVER

BYRON WESTON COMPANY • Dalton, Massachusetts
Makers of Papers for Business Records Since 1863

APRIL 1954

Vol. 133

No. 1

The Inland Printer



FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

In this issue

• In an age when it's almost impossible to escape a flood of printed advertising material, from package enclosures to direct mail broadsides to 24-sheet posters, it seems somewhat paradoxical that the printers who produce this flood make little use of it to promote their own businesses. On page 37, Stanley L. Cahn investigates this puzzle and arrives at a few answers to the question, "Why don't more printers advertise?" as well as a few examples of some printers who do. • Advertising, of course, was no problem in the days when Gutenberg was making his first experiments in book production, for there were no printers, to speak of, and little demand for their services. What is believed to be Gutenberg's first attempt at book printing, the Constance Missal, was recently acquired by a New York library and some details about the book and the research that established its significance are in the article on page 39. • On the practical side, Lillian Stemp discusses the necessity for good housekeeping in the pressroom on page 40, and Olive A. Ottaway offers the second in a salesmanship series on page 43. • And for inspiration, some of the winning entries in the Society of Typographic Arts competition appear on pages 50 and 51.

Next Month

• With the May issue, *The Inland Printer* will begin a series of articles on premake-ready by Robert T. Rice, now the executive secretary of Printing Industries of Florida, but for many years active with a firm that specialized in prepress operations. Mr. Rice will analyze premake-ready, describe how it's done, and show its applications in large as well as small plants. It's a series you won't want to miss starting, so watch for it to arrive on your desk about May 12. There will be the usual array of attention-grabbing articles and departments full of good, practical, how-to-do-it material.

Manuscripts

The *Inland Printer* will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The *Inland Printer*, 309 West Jackson Boulevard, Chicago 6, Illinois.

Subscription Rates

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ENTERED AS SECOND-CLASS MATTER, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at Long Prairie, Minn.



Member Associated Business Papers



Member Audit Bureau of Circulations

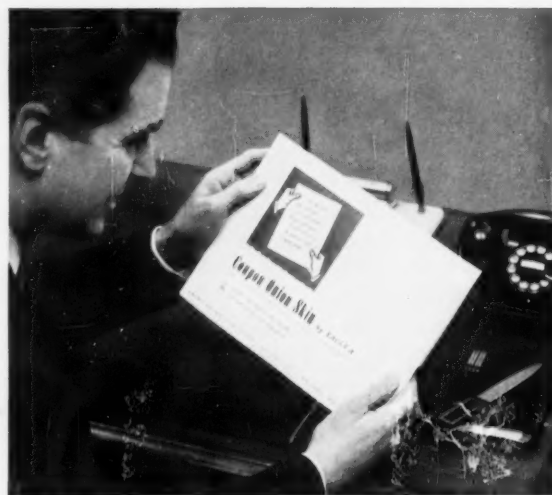


EAGLE-A MAKES *News*

...with big 1954 promotions for EAGLE-A THIN PAPERS



Over two million businessmen will see this new advertising campaign for Eagle-A Thin Papers. We're backing these famous papers with strong year-round advertising in 1954. Ads in *U.S. News & World Report*, *Business Week*, *Management Methods*, *The Office* and other national magazines will create a big demand for Eagle-A Thin Papers. Get set to *meet* this demand!



You'll want to show customers this attractive portfolio of Coupon Union Skin—the new companion paper to famous Eagle-A Coupon Bond. "In this cover," it reads, "you will find the world's finest Onion Skin paper." These portfolios are available for your salesmen or in limited quantities for mailing to your special customers (to obtain copies, see below).



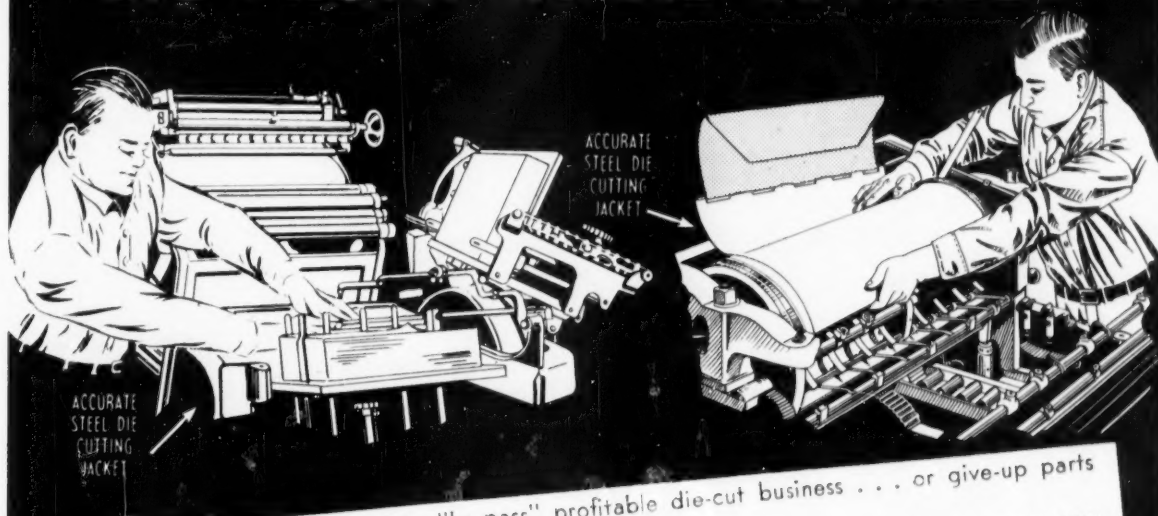
Still more ammunition for you—these 3-color Coupon Union Skin folders, available free for mailing with your statements. Your phone will ring with orders . . . when your customers see the superior beauty and quality of this 100% rag paper, made by Eagle-A's thin paper experts. Coupon Union Skin is *tops* for "copy" and record papers, deeds, air mail letterheads and advertising literature.



Free sales helps for printers. We've other new mailing pieces, as well as those shown in this ad. You're also welcome to samples of Eagle-A Thin Papers or any of the other fine quality Eagle-A Papers that are listed above. Contact your Eagle-A paper merchant or write to Dept. P:

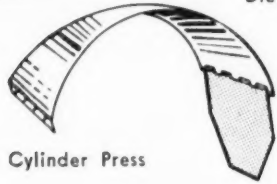
AMERICAN WRITING PAPER CORPORATION
HOLYOKE, MASSACHUSETTS

ARE YOU PASSING UP THE BIG PROFIT IN DIE CUTTING?

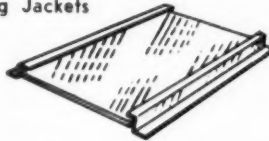


No longer is there any need to "by-pass" profitable die-cut business . . . or give-up parts of the profit by "farming out" die-cut jobs.
 Not when Accurate makes die cutting so easy for you to do on the printing presses you now have.
 With Accurate Jackets you convert your platen or cylinder printing press to a cutting press and back again in a few minutes.
 Our Die Cutters Manual tells you all you need to know about die cutting. It's free, write for it.
 Accurate Cutting Dies last longer, simplify make-ready, assure accurate cut-outs.

Die Cutting Jackets



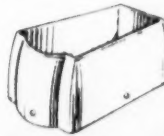
For Cylinder Press



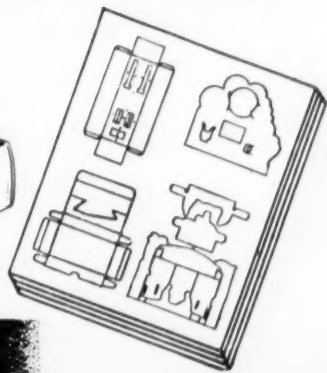
For Platen Press

STEEL RULE CUTTING DIES

Often users write to thank us for opening up their eyes to the terrific profit potential in Die Cutting. In these letters it is always interesting to note how they emphasize the fool-proof simplicity of die cutting the Accurate Way and the convenience of famous Accurate . . .



High Label Dies



SAME DAY SERVICE!

Dies Shipped Same Day Order is Received



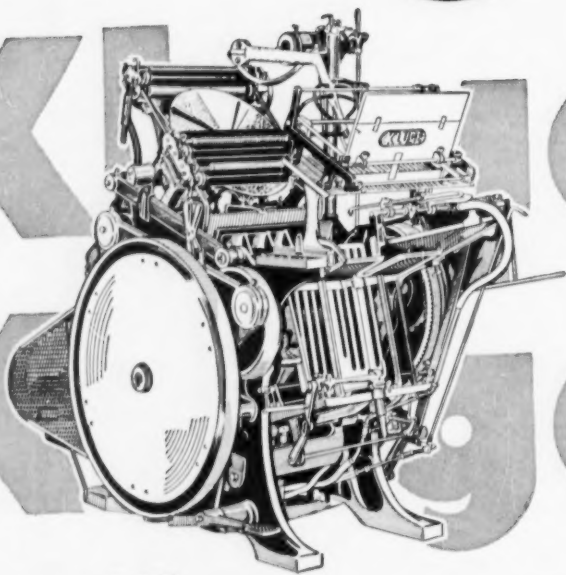
ACCURATE

STEEL RULE DIE MANUFACTURERS

22-24 West 21st Street, New York 10, N. Y. CHelsea 2-0860-1

Intelligent Service to the Printing Industry for Over 23 Years

Kluge
Kluge
Kluge
Kluge
Kluge
Kluge
Kluge
Kluge
Kluge



Selec - Tone

Ink

Distribution

BRANDTJEN & KLUGE, INC.
SAINT PAUL 3, MINNESOTA



Prizes for Printers

YOU CAN WIN AS MUCH AS \$275.00 IN THE BIG NEW

BOND Nekoosa

MADE IN U.S.A.

\$14,000000

LETTERHEAD CONTEST

Here's a contest that's easy to enter... easy to win. Just send us letterheads you have printed, lithographed or engraved on Nekoosa Bond. A committee of nationally-known letterhead specialists will pick the best... and *you* may win a prize! All printers—large or small—have an equal chance—because each of our 130 Nekoosa paper merchants will conduct a local contest just for the printers he serves.

Nothing to write...no jingles...no statements...
Just send us letterheads printed on Nekoosa Bond
If they win...you win!

Contest begins *now*... ends July 31, 1954. Submit as many letterheads as you wish, but each must be accompanied by an official entry blank. Entry blanks and official rules are obtainable from your Nekoosa paper merchant—or by mailing the coupon below.



Get Rules and
Entry Blanks
from your
Nekoosa
paper merchant
or MAIL
THIS COUPON

Letterhead Contest
NEKOOSA-EDWARDS PAPER COMPANY
Port Edwards, Wisconsin

Please send official rules and entry blanks for Nekoosa Bond Letterhead Contest.

Name.....
 Company.....
 Address.....
 City..... State.....

CONTEST CLOSES JULY 31, 1954

Prominent Users of Strathmore Letterhead Papers: No. 110 of a Series



The famous Matson liner, S.S. LURLINE, enters Honolulu harbor where traditional Aloha greetings await.

Go places with **QUALITY!**

Closely linked with the development of Hawaii as a vacationland supreme have been the more than seventy years of services by Matson lines in making an Island vacation the dream... and the possibility... of a host of travelers. Matson's luxury liner... the S.S. LURLINE... has become so identified with the life of the Islands that its arrival on "Boat Day" is a near-holiday. Matson's trio of hotels on the beach at Waikiki... the Royal Hawaiian, the SurfRider and the Moana... round out a service to Hawaii's visitors that has made Matson a name famous and familiar to all.

Because the *quality* of its service is the measure of its success, Matson selected Strathmore letterhead papers to express quality through the correspondence of each of its divisions.

Let your correspondence go places with Strathmore! Every contact you make through the mails can be made extraordinarily expressive with the matchless quality of these papers. Have your supplier show you some sample letterheads on Strathmore. See what a difference the look and the feel of these papers makes!

Strathmore Letterhead Papers: Strathmore Parchment, Strathmore Script, Thistlemark Bond, Alexandra Brilliant, Bay Path Bond, Strathmore Writing, Strathmore Bond. Envelopes to match converted by the Old Colony Envelope Company, Westfield, Mass.

STRATHMORE

MAKERS OF FINE PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

Strathmore ADVERTISEMENTS

in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

★ ★ ★

This series appears in:



TIME



NEWSWEEK



BUSINESS WEEK



PRINTERS' INK



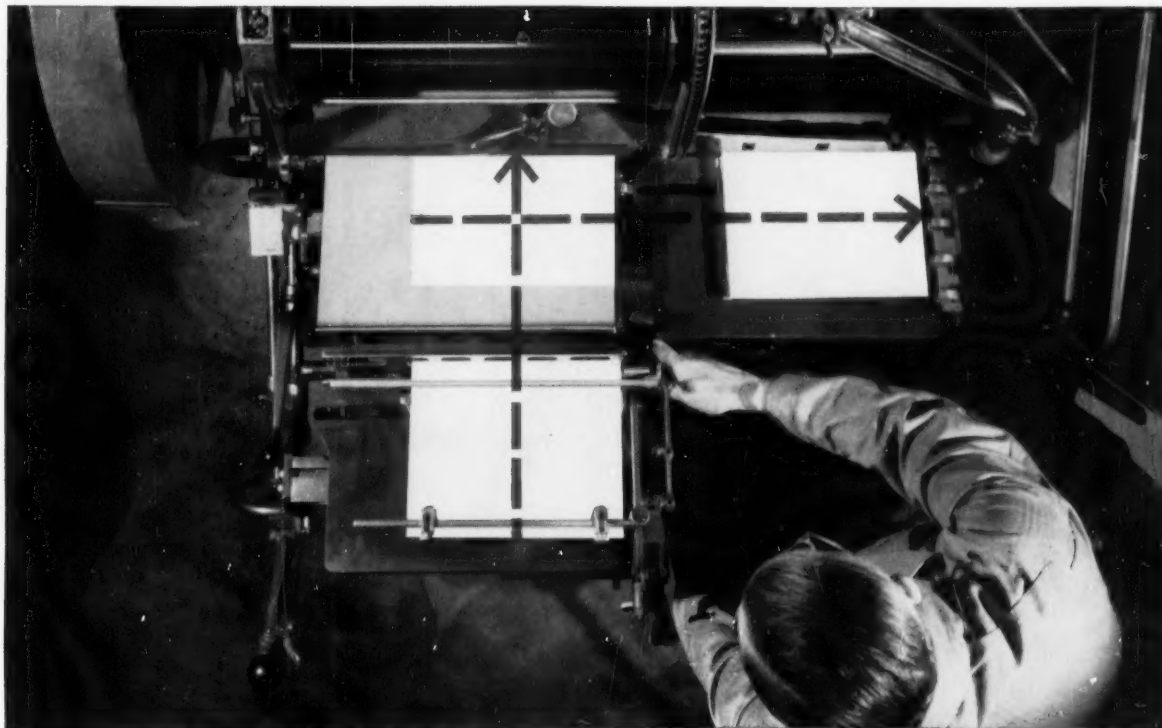
SALES MANAGEMENT



PURCHASING



**ADVERTISING
REQUIREMENTS**



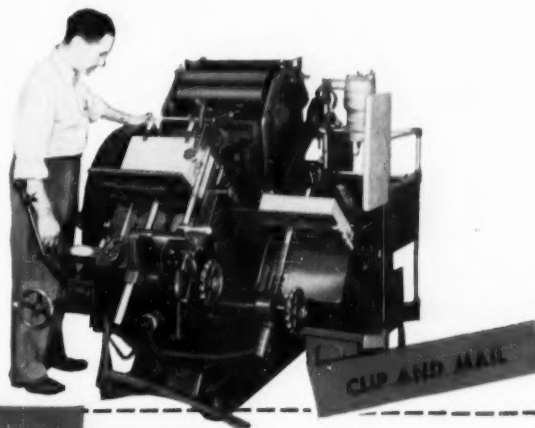
These arrows show how a sheet of paper travels on a Thompson-British Automatic Platen Press

On a Thompson-British, the sheet goes from feeder to platen to delivery in short, straight-line moves, without twisting or whipping. There is full mechanical control at all times, and so efficient is this control that even commercial tissue or heavy board can be run in precise register at production speeds.

This is just one example of the soundness of Thompson-British design. We have a free booklet which describes the press fully. We urge you to read it before you decide on any platen press. Send for it—or phone the Harris-Seybold office nearest you.

The Thompson-British automatic platen press is sold in the U.S.A. exclusively by Harris-Seybold's Special Products Division and serviced

by experienced Harris mechanics. Every press carries the warranties of both the manufacturer and Harris-Seybold.



HARRIS-SEYBOLD COMPANY

Special Products Division

Harris-Seybold Company, Special Products Division
4510 East 71st Street, Cleveland 5, Ohio
Please send me your free illustrated booklet on the Thompson-British Press.

Name

Company

Address

City Zone State

8

Start talking Fishing... end up Selling Printing



*Free, Full Color, 17" x 22"
Sheets With Nine Top Game Fish
Beautifully Illustrated*

The latest in the famous Eastern Sport Sheet series is this four color beauty on America's Favorite Fresh Water Fighters. Produced with the help of Field & Stream Magazine and illustrated by a leading outdoor artist, it is one of the most striking of the series.

How to get them

A supply of these sheets for you and your customers is yours for the asking. Just ask your Eastern Paper Merchant or write to Eastern Corporation, Bangor, Maine.

How to use them

Printers and printers' salesmen are tucking a few of these sheets under their arms, calling on old friends and new prospects — starting out talking fishing and ending up with printing sales. They are real selling tools — eliminating cold calls and starting conversations.

And don't forget . . .

Atlantic Bond is as fine a #1 sulphite as is made. Its clean, clear, *printable* surface has made it the choice of 10 out of the 12 largest insurance companies in America, 8 of the 10 largest tobacco companies and 15 of the top banks in Eastern U. S.

Your customers, too, will benefit if you recommend the top favorite of America's top businessmen — Atlantic Bond.

Atlantic Bond Business Paper

MADE BY EASTERN CORPORATION, BANGOR, MAINE

Watch for the Atlantic Bond Fishing ad in the April issues of
BUSINESS WEEK, PRINTERS' INK and U. S. NEWS and WORLD REPORT

Precision

presswork

demands

precision

rollers



The indispensable ingredient of fine presswork . . . is the *roller*!

So it is important that the roller be the very best. For more than a century, SAM'L BINGHAM'S SON MFG. CO., America's first maker of printing rollers, has maintained leadership in this field. Quality standards, set by long dealings with many of America's most reputable and exacting printers, control operations in each of the 20 strategically located factories.

To solve your roller problem, send your rollers to the Bingham plant most convenient to you.

SAM'L BINGHAM'S SON MFG. CO.

MANUFACTURERS OF

PRINTERS' ROLLERS

CHICAGO
ATLANTA
CINCINNATI
CLEVELAND

DALLAS
DES MOINES
DETROIT
HOUSTON

INDIANAPOLIS
KALAMAZOO
KANSAS CITY
MILWAUKEE

MINNEAPOLIS
NASHVILLE
OKLAHOMA CITY
PITTSBURGH

ST. LOUIS
ST. PAUL
SPRINGFIELD, O.
TAMPA, FLA.

The Right Roller right away

COMPOSITION . . . RUBBER . . . VULCANIZED OIL Rollers

LIES FLAT, FEEDS WELL

*... because it's pre-conditioned
and moisture-proof wrapped*



HAMILTON BOND

PRINTS WELL . . . because it has a beautifully smooth surface, is genuinely watermarked, and is precision cut.

WON'T FUZZ OR LINT . . . because it is surface-sized.

IS UNIFORM IN QUALITY . . . because its pulps are blended *right* from the start, and constant testing keeps every sheet up to snuff.

COMES IN A BRILLIANT WHITE AND 11 COLORS . . . such a brilliant white, such sparkling colors, because Hamilton Bond is manufactured with pure spring water . . . and a paper is only as good as the water it's made with. White in 4 weights, colors in 3.

FREE! IDEAS YOU CAN USE TO SELL MORE LETTERHEADS . . . Hamilton's Letterhead Style Book is filled with ideas about how to create distinguished letterheads with everyday type faces and common type ornaments. Write for free copy.

HAMILTON BUSINESS PAPERS include Hamilton Bond, Hamilton Bond Script, Hamilton Ledger, Hamilton Mimeo Bond, Hamilton Duplicator, Hamilton Vellum, Hamilton Offset.

HAMILTON TEXT AND COVER PAPERS offer interesting, colorful backgrounds for distinctive advertising literature. Unusual surfaces and exciting colors galore!



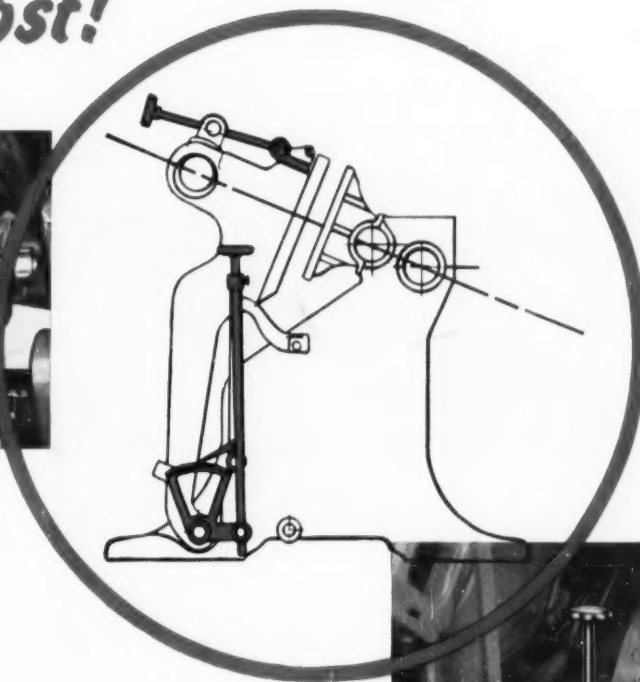
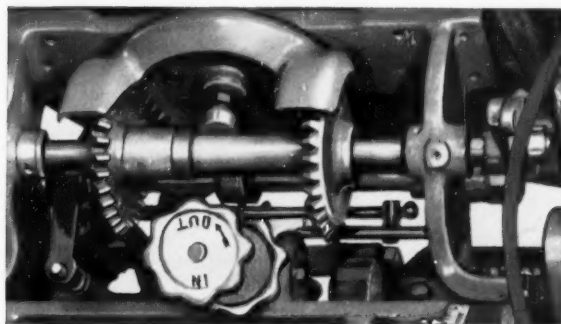
W. C. HAMILTON & SONS • Miquon, Pa.
Offices in New York, Chicago, Los Angeles

• TWO IMPRESSION CONTROLS

ON C & P CRAFTSMAN AUTOMATIC PRESSES

PRODUCE BETTER PRINTING...

At Lower Cost!



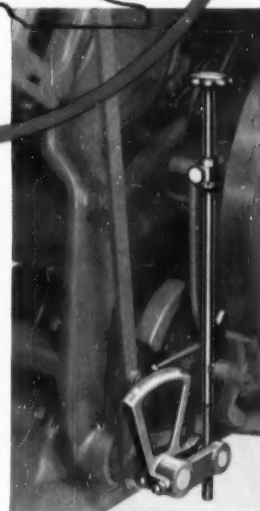
On C & P Craftsman Automatics you can regulate impression with mechanical accuracy to the exact requirements of each individual job without touching the packing on the platen.

Two handwheels are used. The upper one regulates the impression. The lower handwheel keeps platen and bed always parallel—a very important factor if you want to print "close to the iron" for sharp impressions, less type wear, no slurring and unwanted embossing.

With these two handwheels for im-

pression control the operator always knows exactly how much impression he is adding or removing because both adjustments are equipped with scales and indicators.

If you want complete impression control on a platen press you'll decide on a C & P Craftsman Automatic.



Write for the Craftsman Automatic Press Booklet that gives ALL the profit-making advantages of these versatile presses.

Built by American Workmen



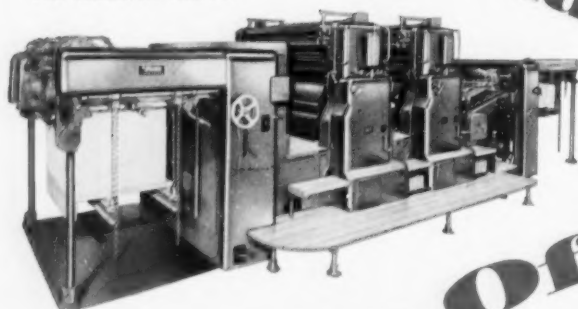
THE CHANDLER & PRICE COMPANY

6000 Carnegie Avenue

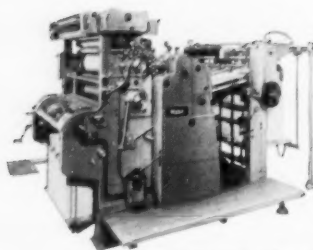
Cleveland 3, Ohio

Outstanding Miehle Offsets

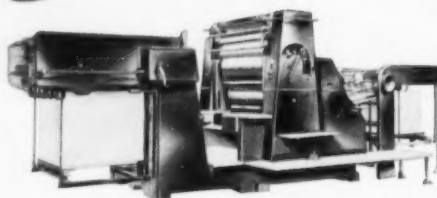
The Miehle 61 and 76



The Miehle 29 and 36



The Miehle 41 and 49



Outstanding for production...

High running speeds, quick changeover, easy washup, automatic lubrication, rugged construction, complete dependability.

Outstanding for versatility...

long runs or short runs, plain black and white or magnificent process color, on the widest possible range of stock.

Outstanding for quality...

true image printing with TRUE ROLLING* cylinders—no distortion or long printing; every line, dot and solid prints sharp and clear.

*U.S. Patent No. 2,036,835

a complete line

write today
for complete
information

PRESS	SHEET SIZE	SPEEDS UP TO
29 Single Color	23 x 29	7000
36 Single Color	23 x 36	6500
41 Single Color	30 x 42	6800
41 Two Color	30 x 39	6800
49 Single Color	36 x 49½	6500
49 Two Color	36 x 49½	6500
61 One to Six Color*	42 x 58	6500
76 One to Six Color*	52 x 76	6000

* The Miehle 61 and 76 Offsets are built on the Unit Construction principle and are available as one, two, three, four, five and six color presses.

MIEHLE PRINTING PRESS AND MANUFACTURING COMPANY

Chicago 6, Illinois

Fresh Proof

...that

Production Gloss

offers finest quality

at important

savings!

**New printing test lets you
compare results with 8 leading
premium-priced enamel papers!**

Forget all the arguments about which manufacturing method produces the finest enamel paper quality. As a printer, you're interested in *results*.

And here, in Consolidated's new Enamel Paper Quiz, you can compare for yourself actual printed results of Production Gloss and eight other well-known enamel papers costing \$40 to \$80 *more* per ton!

Spread all nine out before you. Study in detail the reproduction obtained from the same set of 4-color process plates under identical commercial conditions by a nationally-known, impartial printing house.

Then you alone decide whether Production Gloss is really today's outstanding enamel paper value *regardless* of coating method.

Your Consolidated paper merchant has this dramatic new proof ready for you now. Ask to see it soon. Then start figuring on Production Gloss for lower estimates and higher sales.



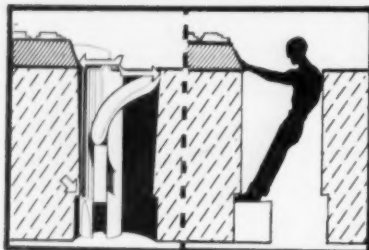
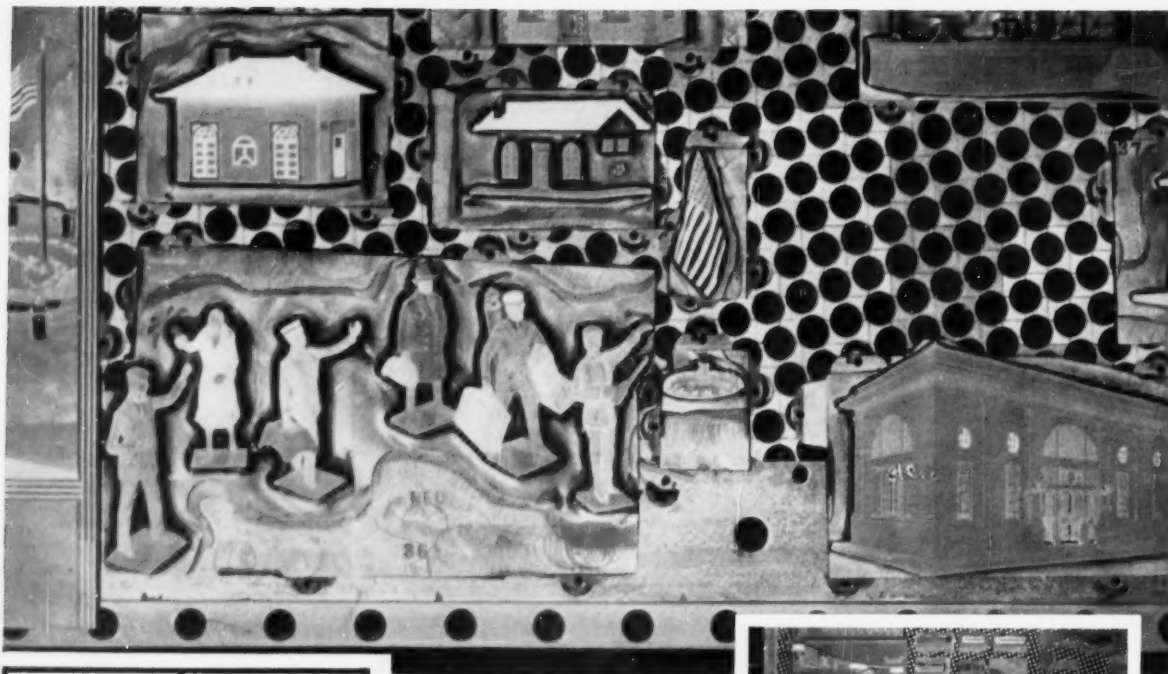
How this test was made . . . All papers used are basis 70 lb., taken from regular commercial stock and coded prior to printing. Run was made at 3000 impressions per hour on a Miehle Vertical from 4-color halftone process plates. Also reproduced is a 133 line screen tone bar. All papers were printed under identical commercial conditions.

Consolidated

enamel
printing
papers

production gloss • modern gloss • flash gloss
productolith • consolith

CONSOLIDATED WATER POWER & PAPER CO.
Sales Offices: 135 S. La Salle St., Chicago 3, Ill.



How Catch Works

The strength and the plate-holding power of the Blatchford Catch are due to the mechanical principle on which the Catch works. Jaw pressure against plate edge is opposed by yoke pressure against back of hole. Once tightened, the Catch and plate stay put until released with the key.

Here's a New Blatchford Time- and Money-Saver!

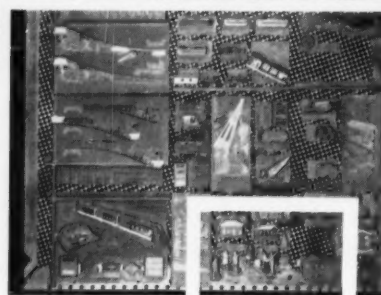
It's Plate Backing Sheet. Use it to make original plates "base-high" for press runs that don't require making electros. Plate Backing Sheet is a regular Blatchford type metal alloy rolled to standard back-up thickness. It is applied easily right in your own shop. No need to send plates out.

Send today for information on this new Blatchford time- and money-saver.



Proof

...you can get plates in register quickly and easily on



Blatchford "Honeycomb" Base... and Save Make-Ready Time and Money

Right off the bat the Blatchford 864-holes-to-foot pattern gives you unlimited plate mounting capacity. And that's only the beginning.

Look sharp at the part of a catalog form pictured above — an enlarged section of the color form shown at right. (The complete form took a 46 1/4" x 70" sheet.) To get the pictorial elements in register the "ganged" plate, as delivered by the electrotyper, had to be sawed apart. Note how Blatchford Catches have been placed at various angles around the separated small, odd-shaped plates, for permanent anchorage and perfect register. This

particular form carried a total of 121 separate plates.

In terms of your own operations, think what it would mean to you to have Blatchford's registration ease and speed, plus the plate anchoring security of the Blatchford Catch.

In truth, Blatchford—the original "Honeycomb" Base — gives you everything you want in a plate mounting system. Why postpone the day when your shop will enjoy the benefits of this Base?

Write our nearest office for complete information.

BLATCHFORD DIVISION • NATIONAL LEAD COMPANY — Chicago, Cincinnati, Cleveland, Dallas, St. Louis; Eastern U. S. and New England: E. W. Blatchford Co., New York City; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.), Portland, Seattle, Phoenix, Salt Lake City.

Blatchford Base
Magnesium or Standard Metal





PHOTOGRAPH COURTESY FIRST NATIONAL STORES, INC., SOMERVILLE, MASS.

How does your package meet the eye?

The makers of good things to eat have discovered the secret of whetting appetites through colorful wraps and labels. And many of them already know that attractive package creations receive added appeal by sparkling, realistic reproduction on Oxford papers. This special ability of Oxford grades to help create the urge to buy makes them fit foundation for your own package design. Try them and see.



Oxford Papers

Help Build Sales

For your next letterpress job

Specify

OXFORD



Mainefold Enamel

OXFORD PAPER COMPANY
RUMFORD, MAINE • WEST CARROLLTON, OHIO

This bright white enamel paper has a high polish, excellent surface smoothness and improved ink affinity. It is ideally adapted to multicolor process as well as black and white halftone reproduction with sharp, true detail across the full range of tone values.

IT PAYS TO ASK FOR — AND USE THESE FINE
OXFORD AND OXFORD MIAMI PAPERS

COATED PAPERS

Polar Superfine Enamel
Maineflex Enamel
Maineflex Enamel Cover
Maineflex Enamel, Coated One Side
Mainefold Enamel
Mainefold Enamel Cove
North Star Dull Enamel
Seal Enamel
Engravatone Coated
Coated Publication Text

UNCOATED PAPERS

Carfax English Finish
Carfax Super
Carfax Eggshell
Wescar Offset
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English Finish Litho
Super Litho
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Bethlehem, Pa.	Wilcox-Walter-Furlong Paper Co.
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Chicago, Ill.	Birmingham & Prosser Co. Bradner, Smith & Co. Marquette Paper Corporation The Whitaker Paper Co.
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Jacksonville, Fla.	Jacksonville Paper Co.
Kalamazoo, Mich.	Birmingham & Prosser Co.
Kansas City, Mo.	Birmingham & Prosser Co.
Knoxville, Tenn.	Louisville Paper Co.
Lincoln, Neb.	Western Newspaper Union
Little Rock, Ark.	Roach Paper Co.
Long Beach, Calif.	Blake, Moffitt & Towne
Los Angeles, Calif.	Blake, Moffitt & Towne
Louisville, Ky.	Louisville Paper Co.
Lynchburg, Va.	Caskie Paper Co., Inc.
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Memphis, Tenn.	Louisville Paper Co.
Miami, Fla.	Everglades Paper Co.
Milwaukee, Wis.	Allman-Christiansen Paper Co. Sensenbrenner Paper Co.
Minneapolis, Minn.	Wilcox-Mosher-Leffholm Co.
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Omaha, Neb.	Western Paper Co.
Philadelphia, Pa.	Atlantic Paper Co. Wilcox-Walter-Furlong Paper Co.
Phoenix, Ariz.	Blake, Moffitt & Towne
Pittsburgh, Pa.	General Paper Co. Brubaker Paper Co.
Portland, Maine	C. H. Robinson Co.
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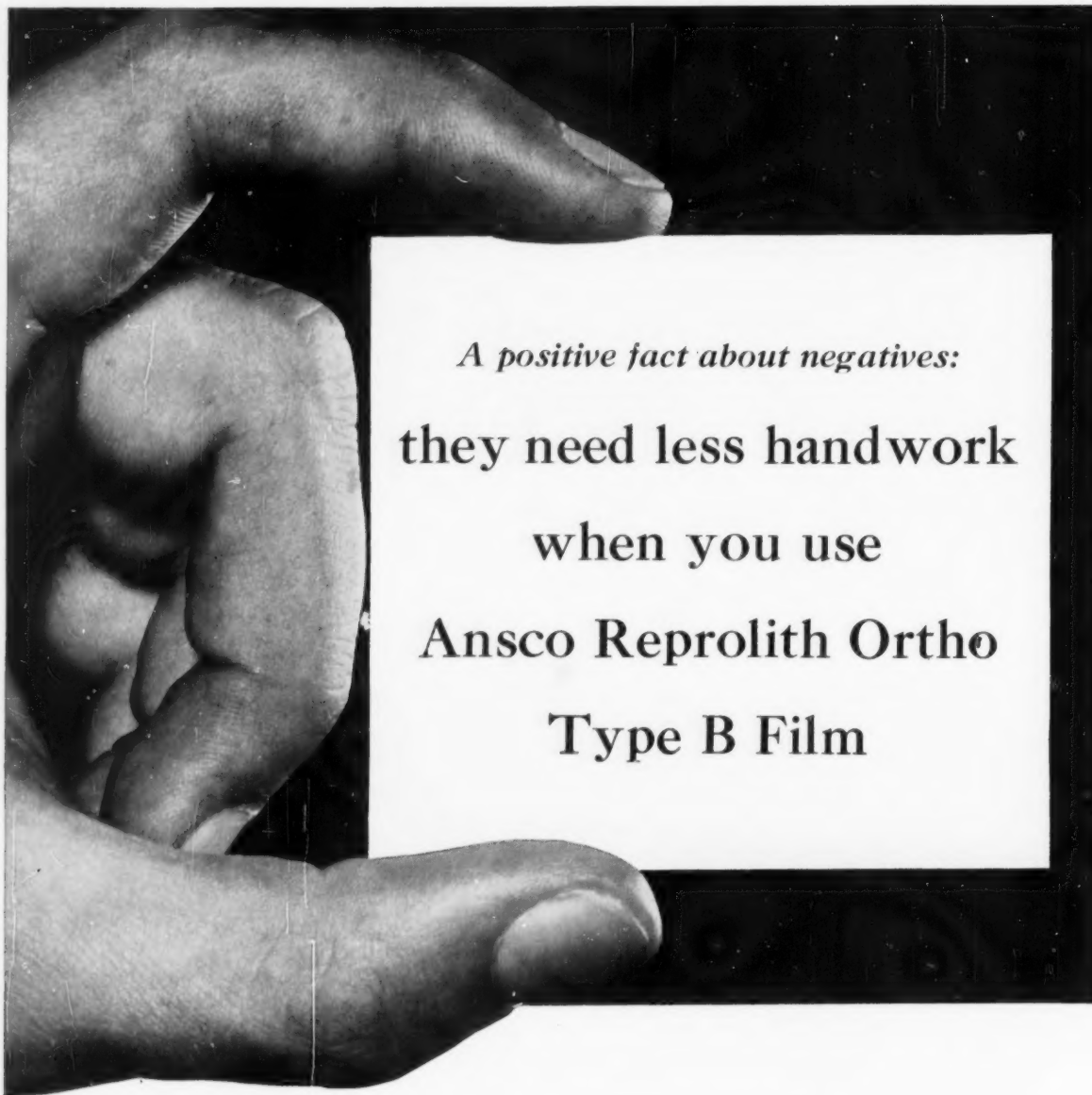
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**RUBBER
PLATES**



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A positive fact about negatives:
**they need less handwork
when you use
Ansco Reprolith Ortho
Type B Film**

The really *high speed* and *full orthochromatic sensitivity* of this excellent emulsion allow you to use filters for improving copy rendition. Often the need for handwork on negatives is eliminated entirely.

Exposures can be shortened, too, in the camera and in printing frames.

These two factors alone mean that at the end of the day you've increased production.

Ansco Reprolith Ortho Type B Film can streamline the operation of your plant all the way through to the finished job. That's because it is expressly designed to give you superior results and greater efficiency. Here are some of the advantages it offers:

MAXIMUM LATITUDE. The wide exposure-development latitude of Reprolith Ortho Type B helps to eliminate the need for make-overs.

STEEP GRADATION. Negatives made on Reprolith Ortho Type B have excellent contrast.

FINE DOT-ETCHING QUALITIES. Dot edges come up needle-sharp in shadow areas.

Right down the line, to make everyone's job easier, choose Reprolith Ortho Type B!

ANSCO, Binghamton, N. Y. A Division of General Aniline & Film Corporation. "*From Research to Reality.*"

IN THE GRAPHIC FIELD IT'S ANSCO

*paper is the base
of the job*



*the offset pressman adds
image area by means of lithographic
ink . . . one of the skilled steps
taken to assure perfect reproduction
of the original art work.*

TICONDEROGA OFFSET

Excellent for faithful
offset reproduction on single or
multiple unit color presses . . .
insuring the success of the special
skills of printers at every stage.
Uniform in quality,
fully sized, the fuzz-free surface
takes ink easily and accurately.
Supplied in seven weights . . .
from 50 to 150 pounds.


International Paper COMPANY

PAPERS FOR PRINTING AND CONVERTING

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Five Colors
at Your
Fingertips...



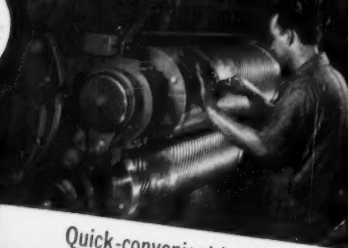
Compact flexibility from two to five colors
with one press, one common impression cylinder.

Today's plate making techniques and pre-makeready
make this newest 36" x 48" Cottrell C.F. 5 color
rotary a production giant. Economical . . . accessible
and designed for hi-speed fidelity.

A product of C. B. Cottrell & Sons Company

COTTRELL . . . COLOR PRESS PIONEERS

C. B. COTTRELL & SONS COMPANY
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Quick-convenient lockup



Excellent ink distribution



Spirally grooved plate cylinders



Convenient floor-level inking



Slitter attachment-Real economy

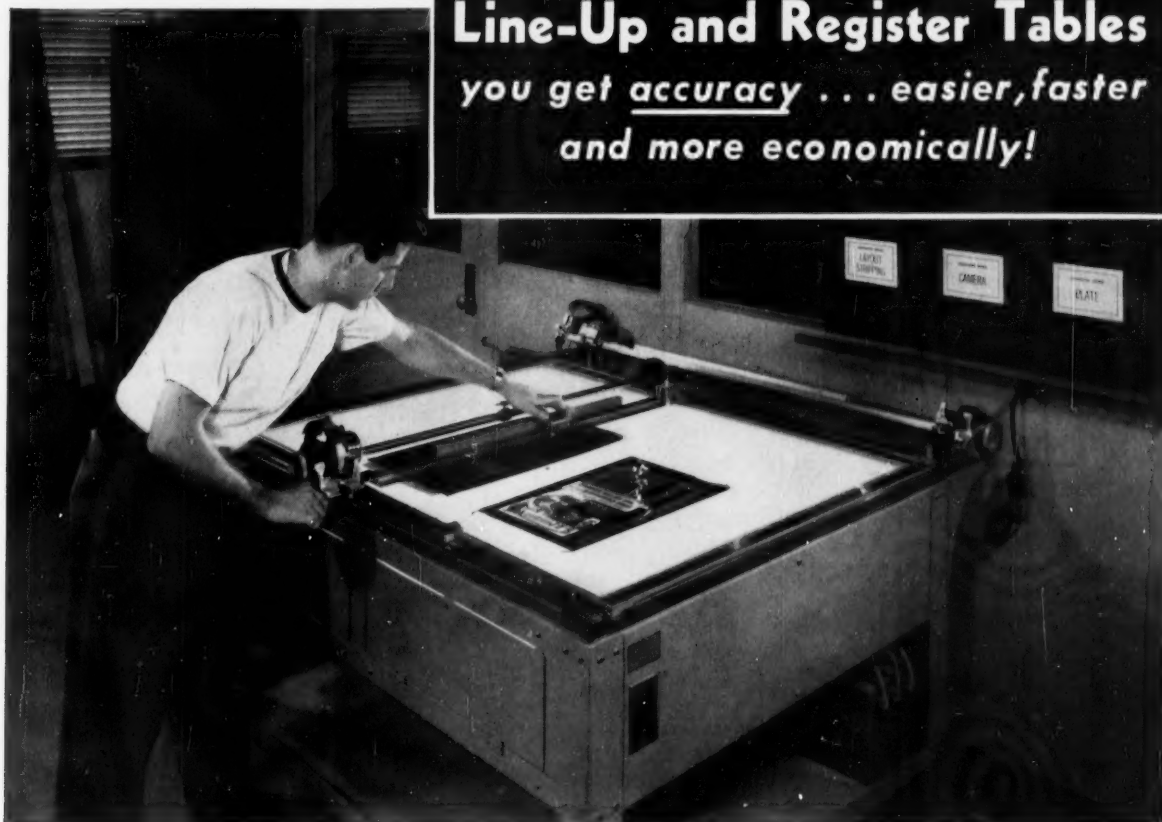


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Milwaukee, Wis.

Sales Offices:
New York, Chicago, London

Students at Rochester Institute of Technology quickly learn to do expert negative ruling and layouts for offset, and learn labor saving methods of line-up and pre-register work for letterpress, with Craftsman Tables. Craftsman Tables are available in 5 sizes . . . with models for letterpress or offset work.

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with CRAFTSMAN
Line-Up and Register Tables**
*you get accuracy . . . easier, faster
and more economically!*



Craftsman Tables cut production costs by reducing press down time. You get *accuracy* in line-up and register at pre-makeready time. You also save time and money in negative and plate ruling, stripping, etc. The completely modern Craftsman Table is an instrument of mechanical precision, incorporating special design features that are the result of over 25 years of study and development.

Only on Craftsman Tables do you find all these time and money saving features . . . two straight-edges at perfect right angles operating on machine cut geared tracks, insuring absolute accuracy and

unvarying precision; Vernier dials with calibrations as fine as 100ths, simplifying even the most intricate job; and such other special features as sheet stop guides and grippers, graduated stainless steel scales, fluorescent lighting, and special marking devices for goldenrod layouts, or scribing negatives and plates, or India ink ruling.

A Craftsman Table helps you do better work . . . faster, easier, and more economically. It's your key to more profits! Get all the facts. Send today for big, fact-packed, illustrated catalog on Craftsman Standard Line-Up and Register Tables and Photo-lith Tables.

CRAFTSMAN LINE-UP TABLE CORP., WALTHAM, MASS.



Craftsman Line-up Table Corp.
57D River Street, Waltham 54, Mass.

Please send free Craftsman Catalog.

Name.....
Company.....
Address.....
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To the owner of the 2,000th Lawson 39" Cutter 1,000

Although you are as yet unknown, the rate of acceptance of these dependable cutters is rapidly approaching the 2,000th milestone... ahead of schedule. Because the many users have found the Lawson 39" Cutter to be highly productive and giving the most accurate cutting, Mr. Bloth is on safe ground when he says, "May your 2,000th cutter serve its recipient as faithfully and dependably as have ours."



MANUFACTURING BANK AND COMMERCIAL STATIONERS

MILTON C. JOHNSON COMPANY

78 80 WILDER STREET
New York 13, N.Y.

January 12, 1954

Mr. David W. Schulkind, Pres.
E. P. Lawson Company, Inc.
24 West 33rd Street
New York City

Dear Mr. Schulkind:

On the occasion of the installation of our third Lawson 39" cutter, back in April, 1952, you had proudly made the point that it represented the one thousandth cutter of its type to be delivered.

I recall congratulating you on that circumstance, but now I can add an even more important reason for congratulations... one based on a proven record of service.

You will be delighted to know that all three of our Lawson Cutters have lived up to every expectation for productive capacity and dependability.

May your 2000th cutter serve its recipient as faithfully and dependably as have ours.

Yours very truly,
Charles E. Bloth
President & Treasurer

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the customer who comes back for more of the same

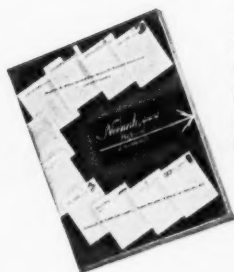


Keeps the printer in the **BLACK**

Whenever you convince a customer of the value of paying just a shade more for fine rag content paper, you help him and yourself. His sales letters have more pull, his correspondence has more prestige, and his ledgers and file cards last indefinitely without need for recopying.

When you take advantage of the strength, permanence and prestige of a fine rag content paper by Neenah, you gain a satisfied customer and his repeat business.

The Neenah reputation — **PRINTABILITY and ACCEPTABILITY**



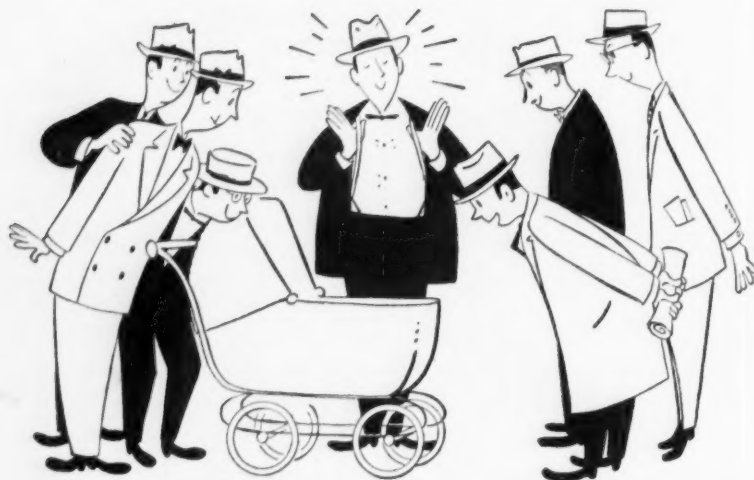
To get more letterhead business ask your Neenah distributor for free copies of the "Neenah Guide to Preferred Letterheads." Based on a 4-year survey it shows what businessmen actually preferred in letterheads. Our consumer ads are directing inquiries to printers.



Matching envelopes available in all grades of Neenah rag content bonds

NEENAH PAPER COMPANY — *Neenah, Wisconsin*

We've added something NEW at **SORG!**



... it's the NEW, improved BLUE-WHITE *White Sorex*

For years one of America's finest and favorite papers, now finer than ever before... with brilliant new blue-white color—SORG'S WHITE SOREX is destined to be the paper of the year.

Here is a tag stock that combines a remarkable degree of brilliant whiteness with a rugged sturdiness that makes it the ideal paper for any printed piece that must be both attractive and durable. This fine, clear, blue-white cylinder-make paper lends itself to either letterpress or offset printing because of its uniform printing surface.

FREE SWATCH FOLDERS of the new Sorg's Blue-White SOREX, showing complete schedule of sizes and weights, and other specification data, are available through Sorg Paper Distributors in all the major cities or by writing direct to Dept. IP-4, The Sorg Paper Company, Middletown, Ohio.



WHITE SOREX is especially designed for printing jobs that must be dressed up, yet be sturdy enough to withstand rough usage. It is perfect for Wall Charts... Instruction Manual and Catalog Covers... Schedule Cards... Membership Cards... Menus... Signs... Folding Cartons... Document Wallets... and scores of other uses.



THE SORG PAPER COMPANY

Manufacturers and Converters of Stock Line and Specialty Papers

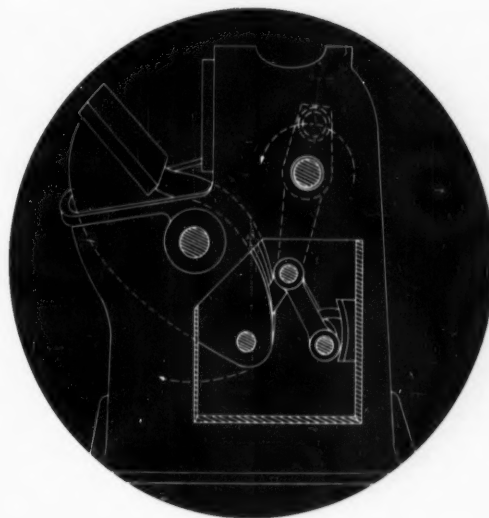
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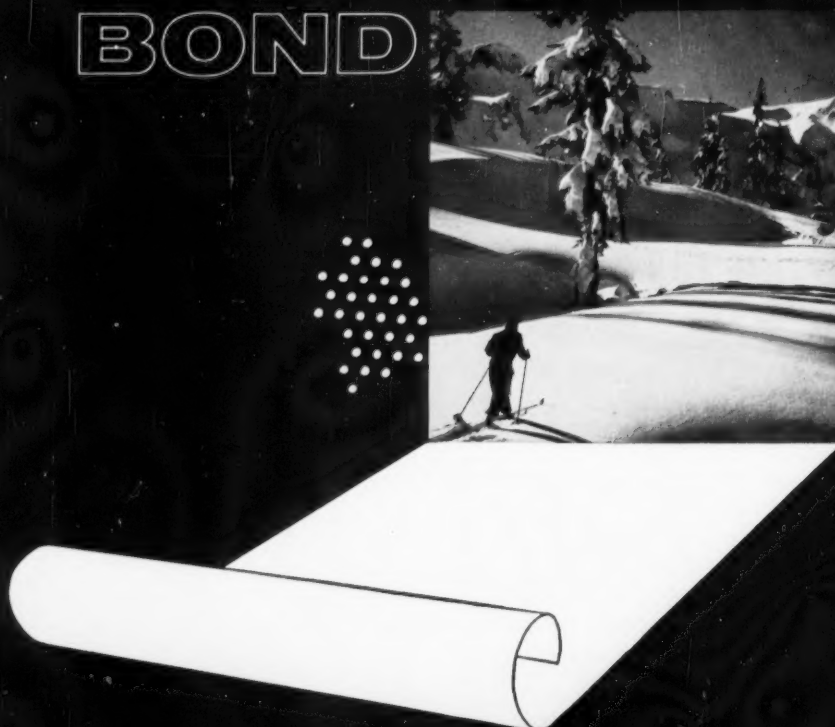
HEIDELBERG SALES & SERVICE:

Columbus 15, Ohio; Chicago 7, Ill.; Atlanta, Ga.; Kansas City 6, Mo.; Minneapolis 15, Minn.; Denver 2, Colo.; Salt Lake City, Utah; San Francisco 3, Calif.; Seattle, Wash.; Portland, Ore.

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It might seem like a far cry from this snowy scene to the Snowland Bond you put to press... actually, it represents our good bond's family tree, from 5,500 square miles of Fraser forests,—scientifically controlled to provide an endless supply of raw material for fine paper today and tomorrow. You too, in business for years, not months, can build ahead with this smooth running, surface-sized bond, a consistent good performer for printed sales aids and office efficient forms.

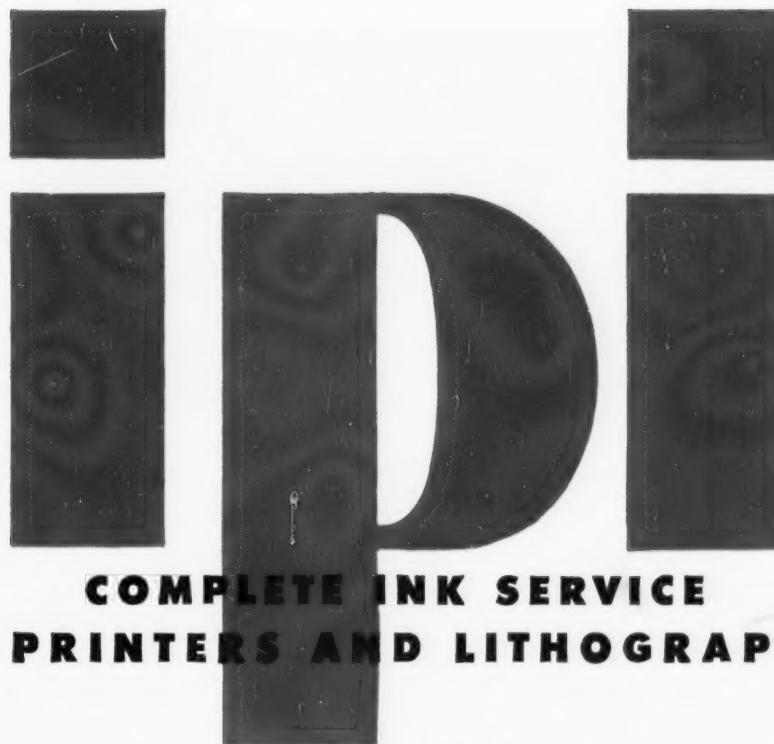
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PACKAGED FOR PROTECTION in our strong,
flexible, moisture-resistant laminated wrapper,
and sold by leading merchants.

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HOLDFAST* HALFTONE BLACKS

They print clean, sharp; dry in 4 to 6 hours, faster with heat; available in non-scratch formulations, too.

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For sheet-fed presses. You get sparkling results because they dry fast on top of the sheet, look as bright when dry as they do when wet.

VAPORIN* HEAT-SET INKS

Used by over 200 publications on web presses. Hundreds of newspapers use IPI news inks in blacks or colors (R.O.P., Process, Comic)

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You reduce your ink investment, yet you're ready for 9 jobs out of 10 . . . including the finest process work, black and white, and bond.

METALLIC INKS

IPI gold and silver inks are picked by printers for their finest, most exacting work. You'll find they give the results you want.

*TRADE-MARK OF INTERCHEMICAL CORPORATION

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PRESS-TESTED* OFFSET INKS

Finest offset inks for paper lithography and tin printing. Blacker blacks and stronger colors — whites that don't burn out in tints. Ideal for high quality offset lithography.

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They dry faster, print sharper, the colors are brighter and stronger. Amazingly versatile, Lithogem inks give premium results.

LITHO SUPPLIES

IPI* has everything for lithographers—finest offset inks and complete line of litho supplies — IPI Tri-Metal Plates, blankets, textiles, chemicals, miscellaneous.

A COMPLETE
INK SERVICE
FROM COAST
TO COAST

PACKAGE PRINTING

ANILOX* INKS

New, improved inks and coatings for aniline and anilox presses, give sharp, quality printing on all types of stocks—board, cellophane, foil, paper, plastic.

VAPOSET* MOISTURE-SET INKS

They set instantly with steam — and fast enough with natural moisture in stock for fabrication a few hours after printing. Odor-free, they are ideal for breadwraps, cups and all food packages, corrugated and fibre board.

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IPI has inks for all carton and container work — inks that resist fading, scratching, rubbing and deteriorants. IPI Vaposet inks set fast on warm, moist, corrugated board.

VAPORIN* INKS

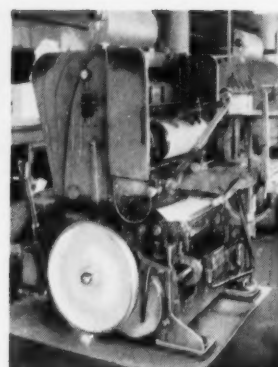
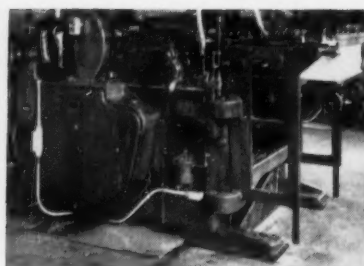
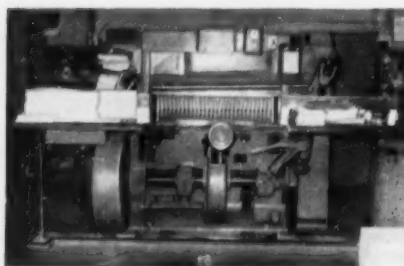
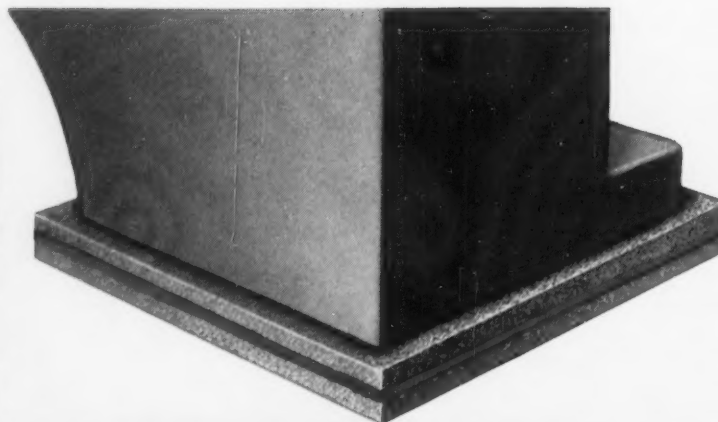
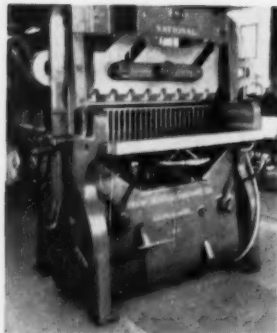
The original heat drying inks for coffee bags and similar package printing. They dry tough in seconds, print sharp and clean with extra finish and slip.

GEMTONE* PROCESS INKS

Tops for fine label work. They end dry-back. Colors sparkle, dry fast, print sharp with extra snap for premium finish.

INTERCHEMICAL CORPORATION • Printing Ink Division

67 West 44th Street • New York City



they all have one thing in common...

UNISORB[®] mountings

When you install printing machinery the modern UNISORB way, you . . .

- SAVE 10% to 20% on installation time and labor
- ELIMINATE damage due to floor drilling
- REDUCE transmitted machine noise and vibration by 60% to 85%
- INCREASE the operating efficiency of your machines and men.

For proof of these advantages and what they can mean to you in better printing results, return the coupon for your free copy of the UNISORB booklet.



RETURN COUPON NOW! Please send my free copy of "Why It Pays to Anchor Printing Machines on UNISORB".

Name.....Title.....
(Please Print)

Company.....

Address.....

City.....Zone.....State.....

Return to: THE FELTERS CO., 209 South St., Boston 11, Mass.

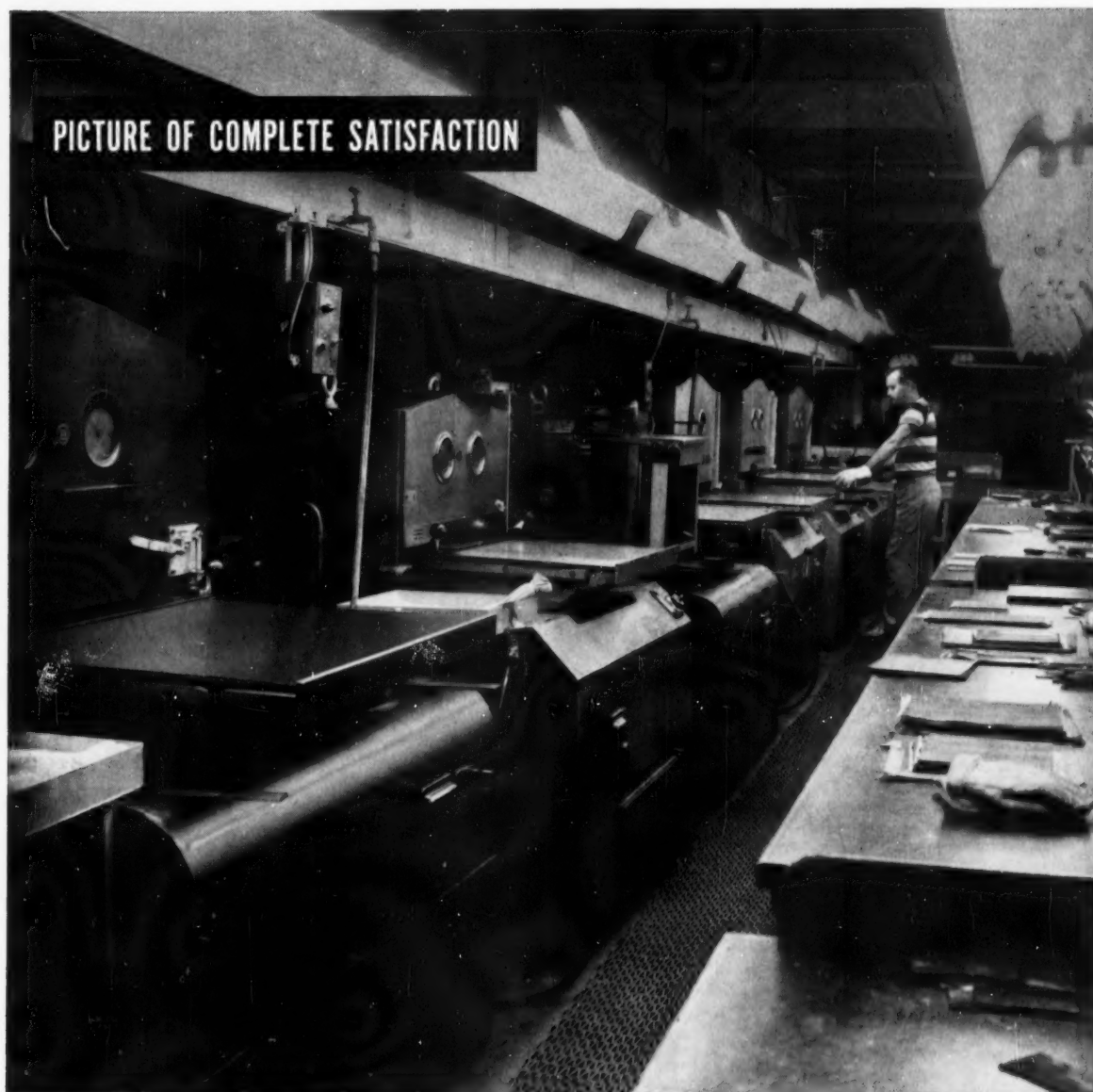
The
FELTERS
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"Every molding press in our plant is an ACRAPLATE"
says THE STANDARD REGISTER COMPANY

The Standard Register Company of Dayton, Ohio purchased its first Acraplate in 1940. It has purchased seven more since then. Why? *Because Acraplates give complete satisfaction for rubber or plastic plate molding.* Good reason to select Acraplate for your plant.



● Write for Bulletin 350 illustrating and describing ACRAPLATE molding presses.



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● Leading manufacturer of hydraulic presses for all industry... 3,500 designs from 5 to 22,000 tons capacity—rubber and plastic plate molding... newspaper mat molding... plastics molding... rubber vulcanizing... laminating... metal working... forging... metal extrusion... wall-

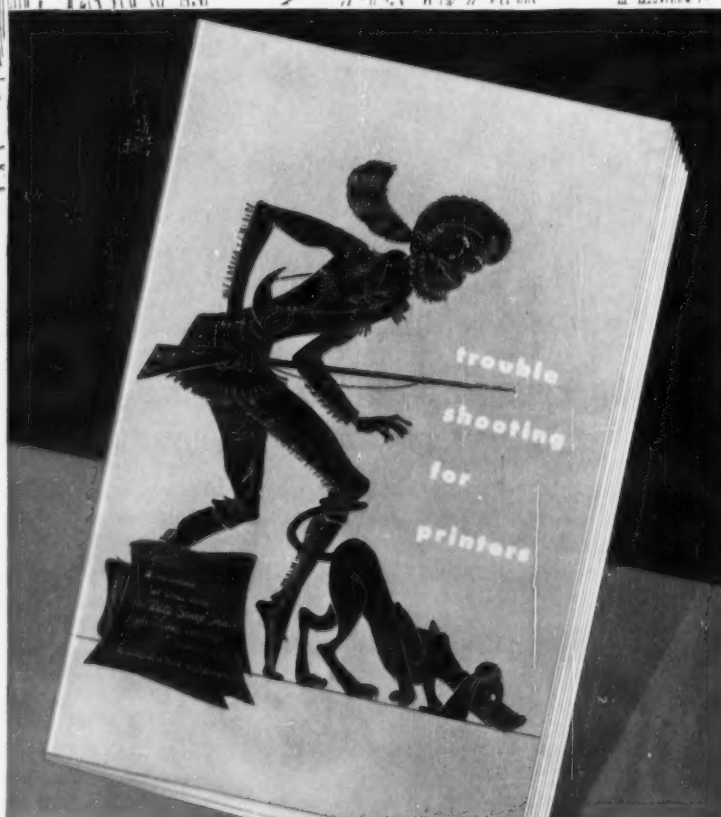
board and plywood... die casting and special purpose. LAKE ERIE ® ACRAPLATE ®



It's yours for the asking

Thousands of printers from coast to coast have already received "Trouble Shooting For Printers." It contains over 200 money and time-saving ideas, many from these "Swap Ideas" ads, and many never before published.

You'll find new and helpful suggestions on: planning, composition, press work, numbering, perforating and scoring, ink, static electricity, paper problems, bindery, storage and filing, advertising, and many other phases of offset and letter press printing. For your free copy, simply write "Trouble Shooting For Printers", Kimberly-Clark Corporation, Neenah, Wis. Supplies are limited, so write now!



In this 48-page booklet, 200 printers help solve your problems — and it's yours, FREE!

Kimberly-Clark invites you to match your printing ideas with these—and win a \$50 Bond!

Aluminum wrap eliminates static

I put a sheet of aluminum foil wrap under the tympan of our vertical presses, and our static electricity troubles were over. It works great on everything that had given me static problems.

*Chester J. Leeman, Berlin Road,
Ripon, Wisconsin*

Solves a tough humidity problem

In hot, humid weather, one of the most troublesome problems in the pressroom is with the rollers absorbing moisture and not taking ink properly. My solution is to wash the rollers extra clean, lightly dust them with talcum powder and then wrap them in about 3 sheets of newspaper overnight. The newspaper will absorb the moisture and the rollers will be ready to run.

*Thomas V. Sparks, Printing Instructor
New Jersey State Prison Farm, Rahway, N.J.*

Vacuum cleaner helps with folding machine

A vacuum cleaner can keep trimmings out of your folding machine and also prevent the floor from being littered. Just put the extension hose on the suction side of the cleaner and position it just under the trimmer so the trimmings will start down the hose. The bag should be removed from the vacuum cleaner and a waste basket laid down on the floor with the exhaust or blower of the vacuum cleaner in a position to blow the trimmings into the basket. When the job is finished all you have to do is carry out the trimmings, which are already in the waste basket!

*Hartsel Cayce, Partner,
Cayce Publishing Company, Thornton, Ark.*

Cash in your printing idea—win a \$50 Bond!

Each month we mail out four to eight \$50 bonds for new ideas. More than \$3,000 in bonds has already been awarded for ideas used in our magazine advertisements!

If your idea has helped you and will help other printers, it deserves a try for a \$50 bond. If you've won once—you are still eligible to win again!

Just send your idea to "Let's Swap Ideas", Dept. I-44, Kimberly-Clark, Neenah, Wis. For each idea used in our magazine advertising, we will give the sender name credit and a \$50 Savings Bond.

All ideas contributed become the property of Kimberly-Clark for use in any printed form. In case of duplicate ideas, only the first received is eligible for the award. This offer supersedes any offer published in previous advertisements, and continues in effect for two months only.

How to make finer printing 4 ways easier

When you have critical jobs where contrast and fine reproduction are problems and where distinctive quality is

your goal, consider these advantages of Hifect Enamel:

1) Hifect has outstanding whiteness and uniformity which means a finer printed job—more contrast.

2) Hifect holds staples and folds well in either direction without cracking. Hifect is made stronger for folding by long bleached sulphate fibers in the base sheet.

3) Hifect is highly resistant to all fading. Just another reason why it's so widely used for school annuals and high speed printing of multi-color folders. The richness of Hifect imparts quality to the finished piece.

4) Yet Hifect costs far less than you'd expect for an enamel of such beautiful printing qualities. It saves paper costs because it's coated in one continuous operation on Kimberly-Clark's uniformity-controlled paper machines. This eliminates costly secondary processing, and the savings are passed on to you.

Hifect is Kimberly-Clark's finest letterpress printing paper—a paper that will match any enamel you've ever used before! Yet it's priced right for your budget. And you can get Hifect in the extra-strong cartons and unitized loads of cartons that give short-run protection down to the last sheet. Ask your distributor for a trial order, today!



Products of
Kimberly-Clark

*Practice
makes
perfect*



● We may not have a "long hair" in the shop . . . but we're loaded with talent! Our experienced photo-engraving craftsmen can take your "pitch" and make it sing. They're skilled artists who are masters of all methods and techniques, and they know how to produce fine printing plates that strike the right note in house organs, catalogs, booklets, folders. Maestro, they're just waiting for your downbeat!



Chicago's largest fine
reproduction plant...LETTERPRESS AND OFFSET

JAHN & OLLIER ENGRAVING CO.

817 West Washington Blvd., Chicago 7 • MOOnroe 6-7080





COLOR PHOTOGRAPH BY ANTON BRUEHL

Are you this way about color?

THE POINT IS—we're talking about color in business printing. The kind of thrifty extra color you get by specifying HOWARD BOND in any of its clean attractive shades.

Using HOWARD colors for "routine" printing lifts it out of the humdrum field—gives it variety, in-

terest and appeal. Printing business forms on these same attention-getting colors speeds form identification, minimizes error, simplifies handling and filing. Without extra expense, one-color printing has two-color appeal against the handsome background of a fresh HOWARD color.

A single look will show what we mean. Ask your printer or paper merchant to show you samples of HOWARD BOND in colors as well as *whitest* white. There's a world of opportunities in this colorful, quality bond.

PRINTERS! *This message appears in advertising magazines read by your customers.*

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"The Nation's

Business Paper"

Companion Lines: Howard Ledger • Howard Mimeograph



Howard Writing • Howard Posting Ledger



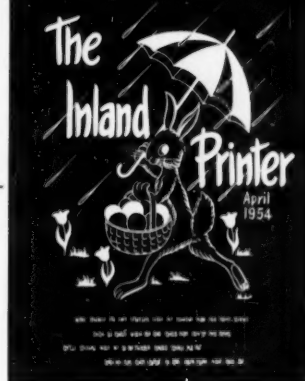
Doesn't color reproduce better on Maxwell Offset?

Howard Paper Mills, Inc. / MAXWELL PAPER COMPANY DIVISION / Franklin, Ohio

We'd be pleased to send you samples of our seven finishes and two tints



PHOTOGRAPH: ROBERT M. METCALF, DAYTON ART INSTITUTE



Nearly every other business does, so

Why Don't More Printers Advertise?

The tongue-tied printer who doesn't advertise is like the shoemaker's children who have no shoes. An ex-printer turned ad man offers pointers all printers can use to promote business

★ A "tongue-tied" printer is in the same category as the shoemaker whose shoes need repairing. Let's look for a minute at the problem of advertising the printing business.

The national picture can be disposed of rather quickly, because it is, for the most part, well done and professional. It is concerned mainly with printing specialties—from tickets to maps. This type of advertising appears in national consumer magazines and in trade journals, such as the advertising press.

Since many printers do not offer a specialty, like ready-made products, they have considerably more difficulty in telling their story. The problem seems to resolve itself to these major reasons why most printers are uninspired and inconsistent users of advertising:

- a. They lack an organized campaign theme and plan.
- b. They disregard the importance of consistency.
- c. They seem to have trouble putting their story in words and pictures because, like most businessmen, they are too close to the situation to write about it!
- d. They wait until business is slack to design and produce advertising that should have been in the mail months before.

Because their market is pinpointed and sampling is easy, specialty printers can do a more concentrated merchandising and advertising job, but the commercial printer can do an effective job, too.

Promoting Business Effectively

Now, let us turn our attention to some of the selling points that printers can use in advertising to promote their business more effectively:

- a. Attention to quality in every detail.
- b. Service geared to customers' needs.
- c. Professional advice that will save a customer time and money.

In all fairness, we would like to point out that many printers are doing a better

advertising job than formerly. It may be the changing times, or we may be seeing a dawn breaking in the minds of progressive printers.

For example, our office has received more than 15 promotion pieces (includ-

By Stanley L. Cahn



Stanley L. Cahn has had the benefit of sitting on both sides of the desk in looking at the matter of advertising by printers. A graduate of the Carnegie Institute of Technology School of Printing, he spent 17 years as a printing executive in Baltimore. He started as an assistant plant foreman in one of the city's leading color printing shops, and finished his printing career as the same company's sales manager. In 1947 he opened his own advertising agency, and thus has become a customer of many of his former competitors. He has served on the Board of the Graphic Arts Association of Baltimore, and is now active in the Baltimore Advertising Club. He says his pet peeve is poorly spaced type

ing house organs) in the mail during the past 30 days. That's an average of better than one ad every other working day. Most of the mailings were attractive and useful, as far as practical information was concerned.

Why isn't more of this type of advertising turned out? Let's return to the points outlined at the start:

A. No organized plan. This is the basic problem. Little if any consideration is given to copy, layout and, most of all, the fundamental principles of selling service.

Assuming that you as a printer can best use direct mail advertising (and this does not reflect against other media, such as local magazines, newspapers, and telephone directories), due consideration must be given to the prospective customers you are trying to interest, and how you can best tell them your story briefly and attractively.

Regular Campaign Necessary

B. Disregard of consistency. Of course, this is related to first "complaint." Nobody can do a good job of service selling without a regular campaign, even if it's only six times a year. That is one advantage of a standard mailer, like a house organ, which is a successful good will and business builder when properly edited. The York (Pa.) Composition Company's great monthly, directed by Phil Mann and Howard King (president of International Craftsmen), is a good example.

C. Lack of knowing what to say and how to say it. The average printer does not seem to have the professional slant necessary to arrive at the message that he wants to put across.

One good way to present the story is to let your work speak for you. That involves sampling the top jobs passing through your plant. It also involves getting permission from the customer (usually easy) and overrunning the work (not so easy, unless you preplan for extra stock

to get enough samples to send out with your ad).

Another excellent way to get a prospect interested in your service is to tell him whose work you are handling. Don't hide your customer list; be proud of it. It is not really a secret to your competitors.

D. *Putting orders ahead of your own promotion.* This is the oldest and perhaps most important reason why more printers don't advertise. And it's the reason why syndicated monthly house organs, etc., are sold to printers, and produced in other plants for local imprinting and mailing.

There is a way of getting around the problem of turning out your own promotion. It may be a bit more costly, but you will get the benefits of increased volume, if the advertising clicks—and that's the whole point of the matter. Here's the suggestion: Bring in your craftsmen to turn out house advertising on a Saturday morning, or two evenings per week. It may sound impractical to pay overtime for your own advertising, but if you cannot find the time at any other hour, it's the only way to carry out the program.

To sum up, there is absolutely no good reason why printers cannot advertise just like other people. Orthodox media, such as newspapers, magazines, directories, and even bus cards, are recommended. Your customers, believe it or not, read the newspapers, look up telephone numbers, and do all the things that you do, if you are an average business man.

There is nothing to prevent you from using small, provocative newspaper ads, or from taking space in magazines and directories (other than those you print) to tell your story to the business man you want for a customer.

Desire is the strongest factor in your own advertising program. All you need to have is the desire to promote your business, and the rest will follow. The media, the method, and the market are all there—waiting for you to sing out, loud and clear!



William M. Brown, Jr., of W. M. Brown & Son, Richmond, Va., already has his "Benny," but you can win one in the 1954 PIA Printer's and Lithographer's Self-Advertising Exhibition and Awards. Write to Printing Industry of America, Inc., 719 15th St., N.W., Washington, D.C., for the rules

New Consulting Editorship Plan Aids Company Publications Men

Many an ambitious and competent company publications editor is finding the editorial and creative possibilities in his work getting bigger all the time, with management turning to the employee magazine and customer-directed sales publication as increasingly important communication tools.



A consulting editorship from the printer's side of fence has just been made available to company publications men by William Johnston Co., Pittsburgh printers. Named to new position as director of publication services is Lowell T. Brown (right), here discussing layout possibilities for Koppers News with the editor, Robert Harper

At the same time, with technical processes in graphic arts becoming more varied and complex, many editors find themselves getting bogged down in production detail that cuts down the effectiveness of their work.

It is this situation which has just accounted for the appointment, in Pittsburgh's oldest commercial printing company, of a director of publication services who will head up a "consulting editorship" to be made available to company publications men.

Selected for the job at the William G. Johnston Company, a 200-man printing house which handles a number of the country's outstanding employee and sales publications, was Lowell T. Brown, former manager of publications for the Dravo Corporation. The appointment was announced by Robert H. Caffee, president of the company.

"We are establishing this service with one main aim—to give editors time to function more effectively as editors," Mr. Caffee said. "The company publication has already proved beyond any doubt its importance in the making and shaping of employee and public opinion about company products, policies and general management moves. Advances throughout the graphic arts have given editors much more to work with, but they cannot take time

to be printing production experts and still advance in the management responsibilities they have earned for themselves."

Admitting that editorial service does not fall within the conventional definition of a printer's responsibilities, Mr. Caffee added that a printer's "editorial viewpoint" toward publication problems should also make for more readable literature issued under company sponsorship.

Mr. Brown, who visualizes his future work as a healthy mixture of consulting editor and production specialist, believes that the printer must offer more assistance in removing production bottlenecks that block editorial imagination and creative handling of company news.

"Business management knows its printed material must measure up to other media in terms of reader interest or the effort is wasted," he said. "The printer can help, and we believe that our new service is the right way to start."

Sales Management Control

Do you KNOW where your greatest percentage of profit lies? In no business are facts more important than in printing. Almost every job is custom-made and must be priced individually, and realistically if adequate profits are to be realized. Control is therefore more complicated and too often attempts are made to arrive at facts without sound figures that eliminate guesswork. Proper management controls will develop facts enabling you to make greater profits, more effectively sell your output, and establish figures to serve as a guide for all future planning.

Proper selling is one of the primary requisites of good business, and a monthly recap of sales volume will not only provide an excellent means of analyzing sales activities, pinpointing areas where better planning and control may be needed, but will serve as a guide in directing future sales efforts into most profitable channels of business.

For a comprehensive study of sales activities such a report should show the nature of each job produced, the selling price, the cost price (if salesmen's commissions are involved, the dollar profit before such payments and the amount of commissions paid) and, finally, the dollar value and percentage of net profit.

Interesting and valuable facts are brought to light by such a monthly review of sales which can serve as an excellent guide for future sales management control.—*News Letter*, Master Printers Assn. of Newark, N. J.

Quotable Quotes

"I never got any pleasure out of taking a job by being the lowest bidder. My greatest satisfactions have always come from selling a better piece of printing at a higher price than my competitors."—Raymond Blattenberger, U.S. Public Printer.



Beginning of mass section of Pierpont Morgan Library's copy of *Constance Missal*, considered world's oldest surviving printed book, believed to have been printed by Johann Gutenberg before he produced 42-line Bible and Mainz Psalter of 1457. Illustration is wood block

print pasted in by some early owner on page printer left blank because he was unable to supply picture—one of book's indications of early date circa 1450. Top of picture leaf and bottom of type page show stamp of original owners, the Capuchin Monastery in Switzerland

Oldest Printed Book Acquired by New York Library

The Pierpont Morgan Library in New York City has acquired one of the three known copies of what is believed to be the world's oldest surviving printed book. It is not Johann Gutenberg's 42-line Bible, but the *Constance Missal*, which library experts believe Gutenberg printed circa 1450 before he undertook his Bible.

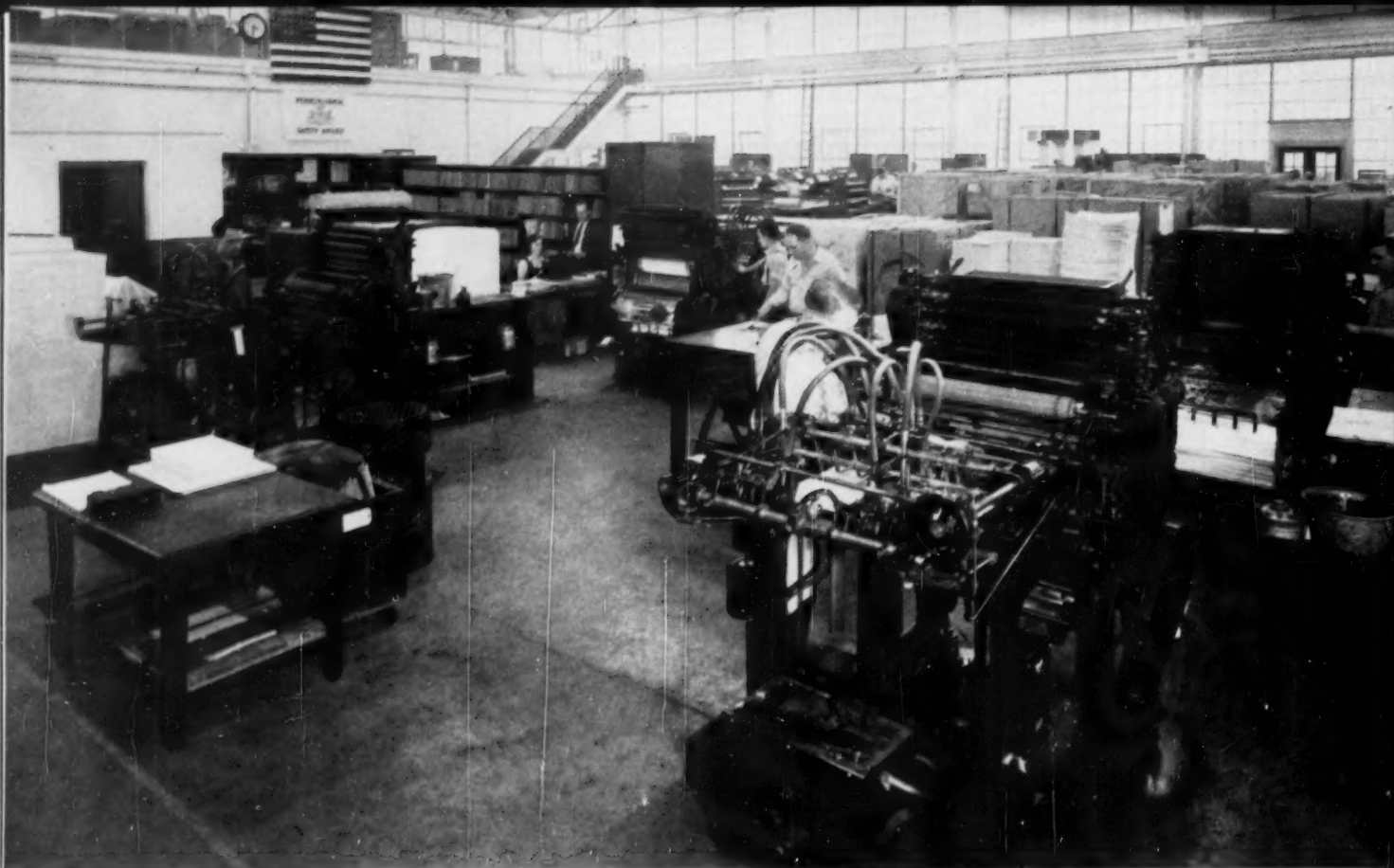
The missal itself shows no clue either to its printer or to the place and date of its printing. Some authorities suggest that it may have been produced in or near Basel, Switzerland. The paper is of Basel manufacture, and all three copies are bound in leather carrying stamps used by Basel binders. There's no positive evidence that Gutenberg ever lived in Basel, but nobody knows where he was between March, 1444 and October, 1448, which may have been the period when the missal printing was in progress.

Proof that the book antedated the 42-line Bible is seen in type and printing indicating trial-and-error

experimentation, and in technical deficiencies which were overcome by the time Gutenberg achieved his Bible and the Mainz Psalter of 1457, first dated printed book. Said Dr. Curt F. Buhler, the library's Keeper of Printed Books:

"The missal is printed in two colors, black and red, a very ambitious undertaking in those days. Register is faulty. The Gutenberg Bible register is remarkably good, and in the three-color 1457 Psalter it is almost incredibly exact. Missal inking is very uneven. The printer obviously used inks on whose uniformity he could not rely. Pages vary in tone, both within themselves and between each other. Some letters, occasionally the top half of an entire line, did not get inked at all, and these faults were corrected with pen and ink by hand. Some other letters and punctuation were printed in both black and red. The Gutenberg Bible inking is a uniform, lustrous black faultlessly applied."

(Turn to page 75)



Here's a pressroom that shows evidence of good housekeeping. Note there is no paper scattered on floor, no dangerous oil spots, everything in good order

Clean Pressroom Results in Better Production

- ▶ Poor pressroom conditions may be cause of serious injuries to personnel
- ▶ Good housekeeping requires management leadership and necessary equipment

By Lillian Stemp

★ In Chicago a once-competent pressman is working as a guard for a watchman's service. He lost both his hands in a pressroom some years ago. A contributing cause was poor housekeeping practices. Here is what he has to say about it:

"Cleanliness of the floors in a pressroom is most important. All paper waste should be picked up promptly. On the day when I lost both my hands, ink had

overflowed from the tank onto the floor. One of my assistants started to run the press and spoiled some paper. It dropped to the floor on top of the ink. The assistant called to me that the print was not clear, and as I stepped toward the press, I slipped and fell on the paper and ink and my hands were thrown against the rollers

of a rotary press. Somehow, I managed to hold my body back; otherwise, not only my arms but my body would have been pulled in. After the accident, I could no longer work as a pressman. I could not get work to support my family for a number of years. Now I have artificial hands. It took me two years to learn to use them."

Poor conditions in the pressroom, in so far as cleanliness, order, and arrangement of materials and equipment are concerned, contribute heavily to injuries and fires.

In pressrooms where a great deal of paper is used, resale value of salvaged paper depends to some extent upon its condition. Soiled paper seldom brings the price of clean waste. Hence it is not only safer but more economical to keep paper off the floors.

Management Leadership Needed

Good housekeeping requires management leadership, and the necessary equipment must be provided to induce good housekeeping habits. Such items as waste receptacles; safety containers; cleaning equipment; good illumination; oil drip pans; cleaning facilities and labor; storage facilities for clothes, tools and auxiliary

Careless workmen who create messes like this need to be taught advantages of good housekeeping



equipment; and arrangements for periodic inspections all will promote better housekeeping.

Poor housekeeping in pressrooms frequently results in slips and falls due to oil, paper (especially coated stock), wiping cloths, ink cans, wedges, and tools left on the floor and on walkways of the presses. Operators, oiling crews, and maintenance and press mechanics who must reach various parts of the machines for lubrication and adjustment purposes are exposed to slipping and falling hazards. Toe injuries have resulted from falling materials such as rollers, bars, skids, and tools left on or standing against press equipment.

In sufficient quantities, loose paper may cover hand tools left on the floor. Men attempting to kick the paper out of the way have injured their feet by contact with the objects under the paper. Containers should be provided to keep paper off the floor.

Several pressrooms with five-color, high-speed, rotary letterpresses have equipped their machines with hinged fiberboard racks on which defective sheets can be placed when they are removed from the press. This keeps paper off the floor and keeps it clean.

A pressroom in the East has provided pressmen's tables at each of its sheet-fed rotaries. The tables have two locked drawers apiece for each of the three shift crews working on a press. Pockets on the side are used for press instruction cards. Shelves hold records and forms.

Scattered Tools Create Hazards

If storage facilities are not provided for tools, there is no telling where the tools will be kept—some have been found inside the press and under the bed. Operators have been seriously injured by the plunger while trying to get such articles out at the time the press was started.

Oil drip pans should be installed under presses and kept clean. Oil can be soaked up by the use of oil- and grease-absorbent compounds placed in the pans or applied directly to the floor around equipment. Sawdust and other combustible compounds should not be used. Compounds which are noncombustible such as Sol-Speedi-Dri, Flor-Dri, Oil-Dri, and Can-field Oil Spun should be selected. The oil-soaked material should be removed at frequent intervals.

In the small print shop operated by the National Safety Council in Chicago, space at a column adjacent to the press was utilized to support a shelf on which lubricating equipment can be temporarily placed. Lubricating equipment should be kept off press platforms, elevations on the machines, and the floor.

Systematic plans should be instituted to remove all discarded equipment to areas away from production areas. For example, empty skids which are to be discarded or repaired should be immediately taken out of service into the department where they are to be repaired or destroyed. This not only provides space, but also discourages use of such skids for "emergencies."

Streamlined layout also conserves space. An excellent example of streamlined layout is at the Condé Nast plant in Green-



A tool board at the press promotes good housekeeping and keeps tools from being a tripping hazard. Space adjacent to press may be used to support a shelf on which lubricating equipment may be placed



wich, Connecticut. Equipment manufacturers such as American Type Founders and Hamilton Manufacturing Co. have a service whereby print shops can obtain templates and scale sheets to assist in improving layouts. The lining up of 15 two-color flat-bed presses at an 18-degree angle improved the layout of a pressroom. It facilitated the handling of loads in and out of each press with ease and speed. It eliminated waiting time previously encountered when two adjacent presses were being loaded at the same time.

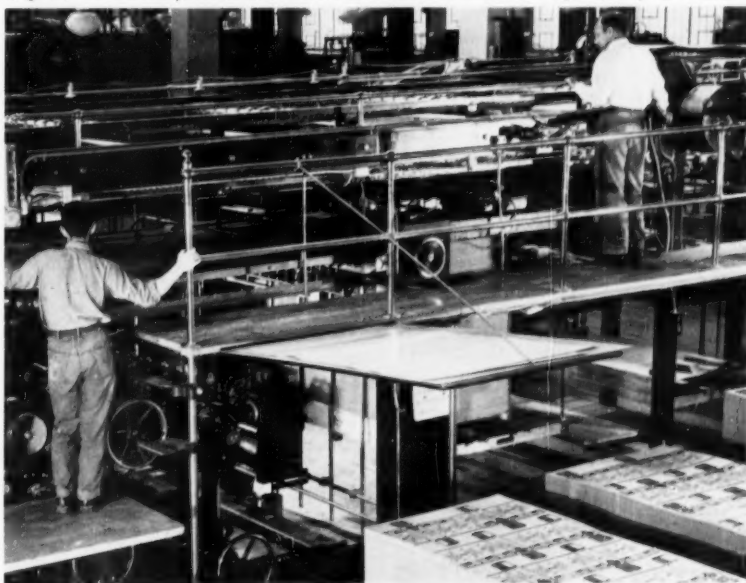
Large quantities of rags are used in pressrooms to wash up presses, wipe off rollers, etc. Safety cans with self-closing covers should be provided for the disposal of solution-soaked rags. Soiled rags should be placed in these containers and not behind partitions in washrooms, on floors, or in trash barrels. Most of these rags are laundered and reused, and are sorted according to the type of service they are to perform.

Towels are not rags. Printers' towels can be obtained from services which select these with extreme care to prevent the possibility of contamination with any foreign substance that could mar or scratch any delicate surface. These services frequently provide containers for soiled towels in order to assure return of all towels and encourage better housekeeping.

Good housekeeping in pressrooms includes facilities for personal cleanliness. Containers for soap, paper towels and toilet paper should be kept in working order. Usually a reminder sign asking that defects be reported promptly to the foremen helps to speed the correction of the condition. Otherwise there may be a delay.

Pressroom employees share an equal responsibility with the pressroom manager or owner for good housekeeping practices. When men are trained to observe good housekeeping standards, better working conditions and better work are the inevitable results.

Hinged fiber board on press will hold defective sheets when removed from press, keep them off floor



The competitive situation among printers today is getting tougher and printers must offer more specialized services, for now it's necessary to

Be More Than 'Just a Printer'

★ With this, the second in this series on printers, perhaps we should explain that the several classifications selected for the series are by no means given in an identifying order—that is, by their statistical strength, or the number of employees, or the sales volume, or the profit or loss margin, but rather because the characteristics portrayed are among the better “known or unknown” printers, and are therefore more familiar to the buyer of printing and the public as a whole.

We know there are numerous other types, many of which it may not be possible for us to depict in this series; but every buyer of printing has his own mental classification for the printers in his circle, be the community large or small.

We in the printing industry are fully aware of the manner in which the buyer will frequently test, or perhaps we should say “weigh,” one printer's qualifications as against another's. This is particularly true of advertising agencies where one man is responsible for the expenditure of the entire advertising budget of a client.

Benjamin Franklin was proud to identify his name with his profession by signing “Benjamin Franklin, Printer.” To him the title was like a professional degree. The designation “Printer” meant a great deal, for printing was a new profession, a new channel of learning for the world, and while it first met with adversity, this was chiefly overcome through the continued devotion and sincerity of those who called themselves “Printers.”

Specific Designation Needed

Of course all this was in the days before the varied mechanisms and processes, the use of color and black-and-white photography, art work, color printing, and all the many divisions which make for greater competition. Today there must be more specific designation, and one often hears the question “What is he, a book printer, a publication printer, a creative printer, a display advertising printer, a direct mail or forms printer, a commercial printer, or—just a printer?” Personally, I know of no term which annoys me more, for if we have in this industry those who are referred to as “just printers,” then it is time we took stock with a thought on how to improve.

When talking with those from the United States and Canada who use this expression, I found it to be just as common among printers when speaking of their competitors as it was among buyers of printing, except that buyers, of course, were genuinely anxious to find out the status of the firm in question. Competitive printers were more apt to give the impression that one called “Just a Printer” is not likely to give the same minute attention to work as would be given by a specialist.

Second of a Series

By Olive A. Ottaway

Executive Secretary
Toronto Graphic Arts Association

What is meant today by “Just a Printer”? Well, the meaning differs. Some, in using the term, mean that if you are “Just a Printer” you will reproduce copy exactly as ordered—no questions asked, no improvements suggested, no queries as

to the end use and what the customer hopes to accomplish by its circulation—just a copyist—an order-taker!

As in every phase of life, there are those who do an excellent job by recognizing their limitations and working within them. They can concentrate on all the possibilities within that area. They do not spread themselves thin by jumping from one thing to another. Instead, they work by studying all the potentials, all the ideas, all the services that may be produced with the equipment, tools, and personnel at their command.

There are other printers who because of a certain measure of indifference or a negative attitude are apt to become a blot on the industry. They are “Just Printers” because they do not care to go the “second mile” for their customers, even by suggesting a new idea. Some say, “Oh, what's the use? That customer doesn't care; he just wants it as is.” Which of course may be perfectly true, except there is no blame attached to the salesman or the printer if he has tried to sell his customer a new idea—it is *not trying* that is so deadly. It is one thing for the customer to be a stumbling block to the progress of his own business, for after all it is *his* business; but if as a printer you are trying to serve him, and you fall short by not presenting new ideas and progressive plans, then that of course is something else again.

Today the term “Just a Printer” should carry as much, if not more, honor and respect than it did in Benjamin Franklin's day—but it is up to those who represent this ancient art to see that the title is so honored.

In every walk of life it is good to have those who can carry out orders and take instructions without question. Many things have taught us this, particularly the experience of two world wars in which countries have learned the absolute necessity of being meticulous in putting into operation orders as issued.

Interpretative Approach Needed

But dealing with the printed word—the weapon that can cause the markets of any product to rise or fall—requires an interpretative approach, not just the blind following of an order. In other words, it entails assembling all the facts, being sure of the desired end use, and then aiming for a well-defined goal. But how many printers think and work in this way?

Certainly what the customer desires should come first, but if you can improve the sale of his product by adding your idea to his and thus accomplish a yet more successful service, why not do so? Why just take it as is? Naturally, there are many orders placed which have been carefully analyzed, but there may be other cases where the customer is using the initial

It's a Quiz

By R. Randolph Karch

Answers to these questions have appeared in *THE INLAND PRINTER* and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 64?

QUESTIONS

1. The government prints envelopes for practically nothing. True or false?
2. We know rollers should be stored on end for long periods—but what else should be done?
3. Paper work now requires one office worker for every two in the plant. True or false?
4. Is lithographic quality better—or worse—now than formerly?
5. When may one parenthesis be used?
6. Can typesetter be added to older slug-machines?
7. Could the pressmen's habit of putting paste on the wrist be detrimental?
8. Name the type faces below which are recent imports:
a. Whitehall d. Horizon
b. Venus e. Primer
c. Brody f. Announce
 Grotesque
9. Match the types in column one with their “spittin' images” in column two:
A. Kennerley a. Slim Black
B. Ultra Bodoni b. Pabst Extrabold
C. Onyx c. Kenntonian
D. Cooper Black d. Bodoni Modern
E. Corvinus e. Kaufman Bold
F. Swing Bold f. Glamour

order as a springboard for suggestions, hoping his printer will come across with some good ideas to augment his own for the purpose of increasing his sales volume. It is not likely that the customer in question is interested in increasing your printing volume by increasing the order. But he is interested in stepping up his own sales, and if your suggestion does just that, you have automatically stepped up your sales, for you have made the biggest sale of all: you have established customer confidence. The words of Hughson M. McBain, chairman of Marshall Field & Company, express the same thought:

Consumers Determine Price

"Superficial observers think because businessmen have money, or capitalists furnish money, that they are supreme. On the contrary, they are bound to obey unconditionally the 'consumer captain's' orders. They cannot determine for long what to produce, how much to produce, or the selling prices—the consumers do that. Every businessman knows that if he does not obey the orders of the public, if he does not serve the public by manufacturing what it likes or offering goods and services for prices it will pay, he will suffer losses, eventually go bankrupt, and be completely removed from the scene. Other men who did better in satisfying the demands of the captains—that is, the consumers—will replace him.

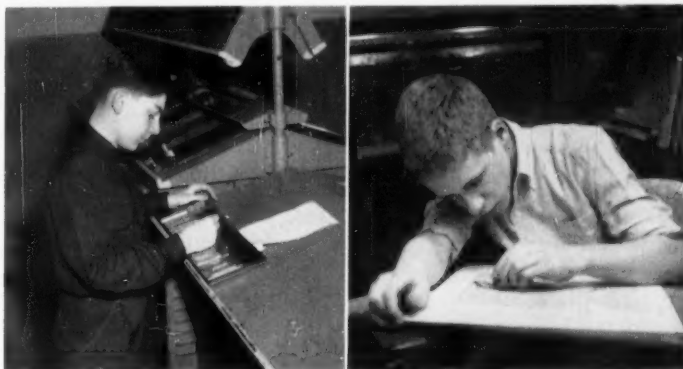
"It is we as consumers who decide which companies shall prosper and which shall fail. We as consumers are bosses full of whims and fancies, changeable and unpredictable. When we see something we want and buy it, we do not care an iota about the past merit or vested interests of the person from whom we buy. If something is offered to us tomorrow better or cheaper, or both, we desert our old purveyor.

"The old mousetrap story was true a hundred years ago and is true today. If we make the best one, and it is priced right, and we serve a thousand people, we prosper. If we serve a million and do it better than our mousetrap competitors, we prosper a thousand-fold. And not because we are capitalistic. We prosper only because we serve more people better than others, we satisfy their wants, we help them along the way.

"The same harsh but fair criterion applies to those who sell their services. Those who work best, work hardest, do more than is expected of them rather than less, cannot help but profit more. All of us know that the most difficult task is getting enough people to do well what is expected of them, and eventually do it better than was expected. Those who keep it up are rewarded with greater opportunities—as well as responsibilities. In other words, it is under the driving power of competition, of freedom of choice, that it is possible for each individual to exercise to the fullest his God-given right of liberty, and to reap the just rewards of proper human behavior."

If, however, you are "Just a Printer," you will not be interested in increasing the sales volume of your customer. You will be glad that your price was not too

(Turn to page 80)



Joel Aronson, 14, set the type by hand, and Ronnie J. Schwerin, 13, did 14 color illustrations

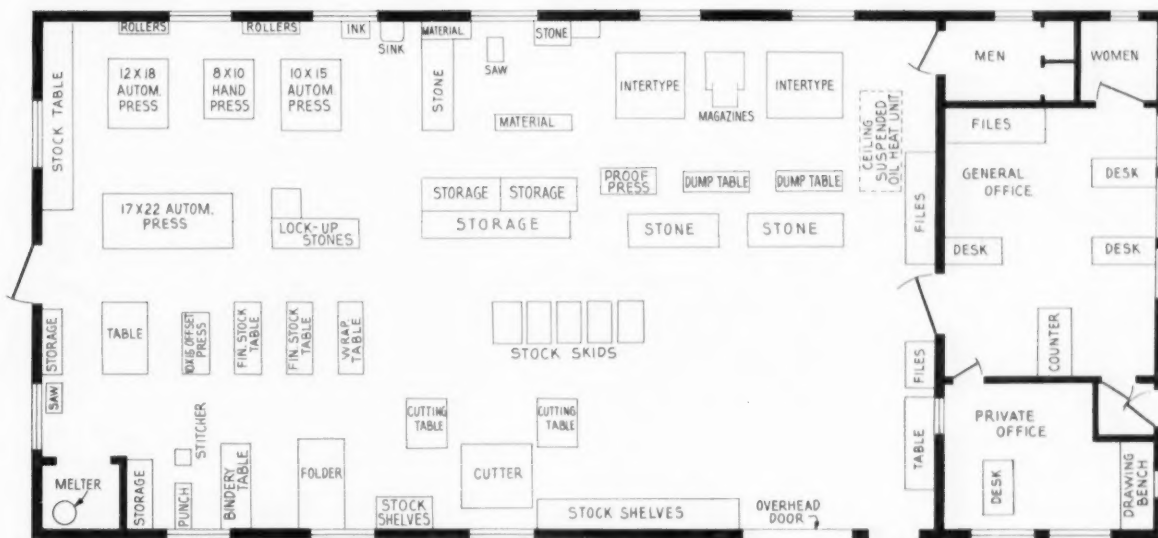
Three Juveniles Create Mailing Piece for Miller Co.

It took the combined efforts of three juveniles in various phases of the graphic arts to create a special Easter mailing piece for the Miller Printing Machinery Company, Pittsburgh, Pa.

The story of Wilbur, a bunny who laid colored, hard-boiled Easter eggs, was discovered in Baltimore by R. B. Tullis, Miller's president, who brought it back to his office as a possibility for a mailing piece. The fantasy was written by Mary Elizabeth Grimes, a 13-year-old student at Roland Park County School in Baltimore, who wrote it as a class assignment. W. T. Clawson, Miller advertising manager, found a 13-year-old artist in Pittsburgh by the name of Ronnie J. Schwerin, a student at Linden School, and arranged for him to do the illustrations in color after school. He worked approximately two weeks on the drawings (one of which is shown below). Joel Aronson, a 14-year-old student in the printing department at Peabody High School in Pittsburgh, set the type by hand. The creative work of these three youngsters was considered so good that Life magazine sent a photographer-writer to Pittsburgh for pictures of Ronnie and his art work. The booklet is being printed at the Pridemark Press of the Thomsen-Ellis-Hutton Company in Baltimore. The size of the booklet will be 4½ by 6¼ inches finished and will be done on Strathmore Fiesta Yellow with deckle edge, antique felt wove finish, for the cover and on Fiesta Ivory with yellow deckle, antique felt wove, in a lighter weight for the body stock. The booklet will contain 12 pages bearing 14 illustrations in full color. Incidentally, the booklets will be mailed from Egg Harbor, New Jersey, to Miller customers.

Ronnie Schwerin's art work and sculpture are considered outstanding for 13-year-old beginner





Sentinel plant single-floor layout emphasizes back tracking by routing the work flow in a cycle having straight-line operation time-saving and other advantages. Flow starts right of office door; runs down side through composing and press sections; across to other side through cutting, folding, binding, wrapping; finally to overhead door near office wall for loading on trucks waiting on 100-foot parking space, which also serves customers' cars. Production area 40 by 70 feet has plenty of aisle space. Oil heating unit with humidity control is suspended from ceiling. Equipment includes Kelley, Kluge, Chandler & Price presses, Multilith, Baum folder, and a Challenge cutter. Machines are powered from overhead electric circuits

on the second. Jobs readied upstairs were dumbwaitered to the pressroom downstairs. This meant a lot of time-consuming extra handling and, for the personnel, too much stair climbing. Incoming materials had to be unloaded from trucks in the street and hand-trucked up an alley to the pressroom door some 50 feet away. Overtaxed curb parking facilities often made it necessary for trucks to unload some distance from the plant.

The layout of the new plant, designed with the assistance of the New York Employing Printers' Association, does away with these and other obstacles to efficient operation. Single-floor handling of all phases of the work, from order and copy to binding and delivery truck, makes for maximum productive use of time and effort. In designing the production area, the goal was to route the work progressively. Composing, press, and bindery personnel now get together without stair-climbing.

The truck parking problem is solved, and there's no elevator to cause delay in materials handling.

Offices Done in Knotty Pine

The general office and a customer-consultation room are at the front of the 40x90-foot building. Both are finished in knotty pine, with which tile floors and venetian blinds harmonize. The 40x70-foot plant space has an acoustical ceiling that keeps machine noise to a minimum and is a valuable factor in reducing personnel fatigue. Overhead clearance is 12 feet, and a roof-top sprinkler system cools the plant during hot weather. The color scheme is light green along the upper walls, with dark green on the lower walls as a background for the equipment.

Projection-type windows run around the building, and fluorescent fixtures give working positions easy-on-the-eyes illumination. Heat comes from an oil-fired,

forced-air circulation system with humidity control. Suspension of the heating unit from the ceiling saves floor space. Wide aisles permit easy passage of personnel and stock trucks, and the cement floor is surfaced with a hardening and dust-proofing solvent.

Machines are powered from an overhead electrical main with branches running down to safety switches conveniently adjacent to each piece of equipment. Main power lines have sufficient capacity to handle additional equipment, and lighting and power panels are of the circuit breaker type. The building is of fireproof construction, and a safety firewall is installed in the corner where the melting furnace stands. An exhaust fan carries fumes from the furnace outside.

Prior to moving, all equipment units were spotted in crayon on the new plant's floor to insure adequate work flow. This (Turn to page 80)

Rear corner section shows men running four presses powered from overhead metal troughs with branches leading down to safety switches close to machines. Presses stand in metal pans to keep oil from penetrating floor. Walls are light green above and dark green below. Acoustical ceiling reduces noise

Composing room section with two Intertypes, proof press, stones and dump tables just at right of office door through which jobs start cycle flow. Large projection-type windows running around the building let in light; fluorescent fixtures make close work easy on eyes. Circuit breakers eliminate fuses



The Dayton Story

School-Industry Plan Provides Better Workers for Graphic Arts

• Here's one city where an outstanding job is being done by schools to solve manpower shortages in printing industry

By Howard Massman

Printing Trades Coördinator, Vocational Educational Department
Dayton (O.) Public Schools

★ Dayton, Ohio, widely known as a city of highly skilled workers, is today deriving great benefits because of an idea for an industry-school program of education conceived forty years ago by an industrial genius, John H. Patterson, founder of the National Cash Register Company. Realizing the need for apprentices meeting general education requirements for at least a high school diploma in addition to mastery of basic trade mathematics, science, drawing, and manipulative skills, he gave community leadership which led to the establishment of the now famous school which bears his name—the John H. Patterson Coöperative High School.

In September, 1914, the Dayton Coöperative High School program started with student-workers alternating two weeks work and two weeks school during the last two years of high school.

The school year was lengthened to 48 weeks (24 work and 24 school) to provide enough clock hours of academic school instruction to meet requirements of the State Department of Education for a first-grade high school rating. After graduation, apprentices were sent to school

four hours each week for advanced trade extension instruction in mathematics, science, and drawing.

The employer paid the apprentices for the time they spent in school. All of the instruction in trade skills and information was given by persons with ample practical experience in the vocational areas in which they taught.

Advisory Committee Named

Mr. Patterson and his associates set up the school's first working advisory committee consisting of three industrialists, a machinist and the late Willard Barringer, a member of Dayton Typographical Union No. 57 who was then employed at the *Dayton Herald*. Enthusiastic school-industry cooperation has continued to be the factor most responsible for Dayton's success in training its large force of skilled workers—one of the city's greatest assets.



Samuel M. Burt, executive secretary of the Education Council of the Graphic Arts Industry, Inc., talks with Patterson Coöp senior students at a new typesetting machine in the school's composing room. At the keyboard is William Berry, employed at Otterbein Press. At his right is Russell Allaman, whose Coöp job is with the McCall Corporation's printing plant in Dayton

Today, the John H. Patterson Coöperative High School, housed early this month in a new \$2 million building, enrolls approximately 1,000 students. It provides vocational high school courses in printing, automotive, commercial, electrical, drafting, sheet metal, machine, distributive, and nursing occupations.

An advisory committee, representing employers and employees, now functions for each vocational area in which instruction is offered to advise education personnel regarding course content, selection of students, equipment, selection of trade-qualified instructors, job placement of students, and other matters of community interest.

A general advisory committee has recently been established to advise regarding matters of general policy, new instruction areas, and community relations. These committees have proved extremely

View of the new \$2 million John H. Patterson Coöperative High School building in Dayton. School, founded in 1914, moved into building early this month



valuable in building this program into one of the largest and most successful co-operative high school, trade extension and adult programs in the United States.

Officials of the University of Dayton and the local Sinclair College are now working with a committee of the Printing Industry Association to arrange for a better program for coordinating the training of the Patterson Coöperative High School, the colleges, and the industry to educate more effectively for technical and management positions. Kenneth P. Morse, executive vice-president and general manager of the Standard Register Company, is chairman of this committee. Fred G. Rost, treasurer of the Drury Printing Company; Lester C. Giele, president of the Giele and Pflaum Printing Company, and Howard Massman, vocational school printing trades coordinator are serving on the committee with Mr. Morse.

It would be less than honest reporting to imply that Dayton's experience has been a totally beautiful story of harmonious coöperation. There was a time in the 1930s when printing unions and some employers actually opposed printing education in the Dayton public schools. Objectives of industrial arts and vocational education classes were confused. Some high school principals and industrial arts teachers were giving students the impression that they were offering vocational instruction in the regular high schools and that there was no need for pupils to transfer to the vocational program to better prepare for a career in the printing industry.

Important to Printing Industry

Industrial arts classes which provide instruction in the graphic arts on a general education level are of tremendous importance to the printing industry. Instructors in this area are the industry's talent scouts. They are also in a position to educate future buyers and consumers of printing relative to quality standards for printed products, selecting correct printing process, copy preparation, etc.

Dayton industrial arts instructors are now recommending interested and qualified boys to the Patterson Coöperative High School. All instructors and their interested students are invited to the vocational school at least once each year for a school shop tour and an educational program sponsored by the Dayton Club of Printing House Craftsmen. Aptitude tests



The Dayton Printing Trades Education Advisory Committee (l. to r.): John W. Taylor, Allied Printing Trades Council; Gordon R. Rohde, Dayton Club of Printing House Craftsmen; Walter Wagner, McCall Corp.; Charles Hurst, director, Vocational Education; Albert C. Wetzel (chairman), National Cash Register Co.; Howard Massman, printing trades coordinator; George Darner, Amalgamated Lithographers of America Local No. 33; Elliott A. McClelland, Dayton Litho Club; Lester C. Giele, Dayton Printing Industry Association. E. K. Reinhard (secretary), Allied Printing Trades Council, was absent at time

and the student's previous school record are studied by the vocational school coordinator who interviews pupils before they are enrolled. Pupils unable to profit by the instruction are not enrolled.

Patterson Coöp students spend one year in school full-time before they are placed on a job. Instructors in trade skills and information are men with practical work experience in the industry. Nonvocational subjects are scheduled to meet requirements for first-grade high school rating and also to comply with college entrance requirements.

Coöp job experience during the eleventh and twelfth years gives the student-worker a chance to get a first-hand look at the many skilled craft and technical jobs available in the industry. Most of these boys start on jobs classified as miscellaneous. Plant executives have an opportunity to watch the boy at work.

The Coöp on-the-job experience reveals the boy's true interests and character traits which are not easily ascertained by aptitude tests. Necessary job adjustments may be made at an age when the young person is not burdened with financial responsibilities because of a wife or children. Assignment to apprenticeship or

some other long-term training program leading to a skilled job is made with the boy and the employer being pretty well informed regarding what each offers.

Get Start Before Service

Coöp students get a start, at least, toward their vocational goal before being called by Selective Service. This eliminates the tragedy of the many present-day youth who finish military service with a wife and perhaps a baby and, unfortunately, have little idea and no experience relating to their vocational goal.

Vocational printing instruction is aided greatly by the counsel of an advisory committee representative of Dayton's printing industry. The present committee is composed of Albert C. Wetzel (chairman), National Cash Register Company Printing Division; E. K. Reinhard (secretary), and John W. Taylor, Allied Printing Trades Council, A.F.L.; Lester C. Giele, Dayton Printing Industry Association; Gordon Rohde, Dayton Club of Printing House Craftsmen; Elliott McClelland, Dayton Litho Club; George Darner, Amalgamated Lithographers of America Local No. 33; Walter Wagner, the McCall Corp.; Howard Massman (printing trades coordinator), and Charles B. Hurst (director of vocational education), representing the Dayton Public Schools.

Through the efforts of this committee working with school officials, these accomplishments have been attained:

1. Art is now taught by a person with practical experience in advertising and printing layout.

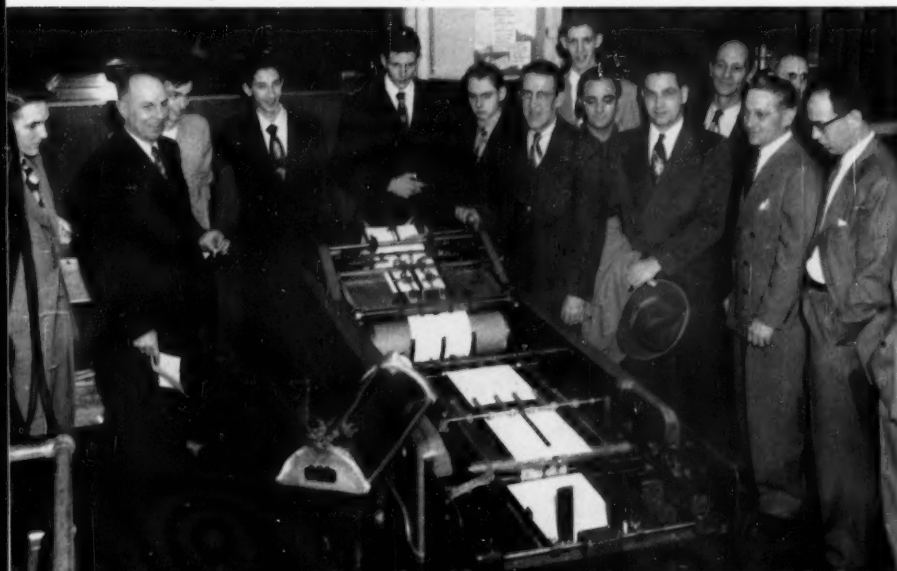
2. Equipment was modernized in 1940.

3. Instructors now receive adequate credit for trade experience for purposes of salary classification.

4. All eleventh and twelfth year students are employed in the industry (there are 60 printing students on Coöp jobs at present. There are also 30 tenth year printing students who attend full time.

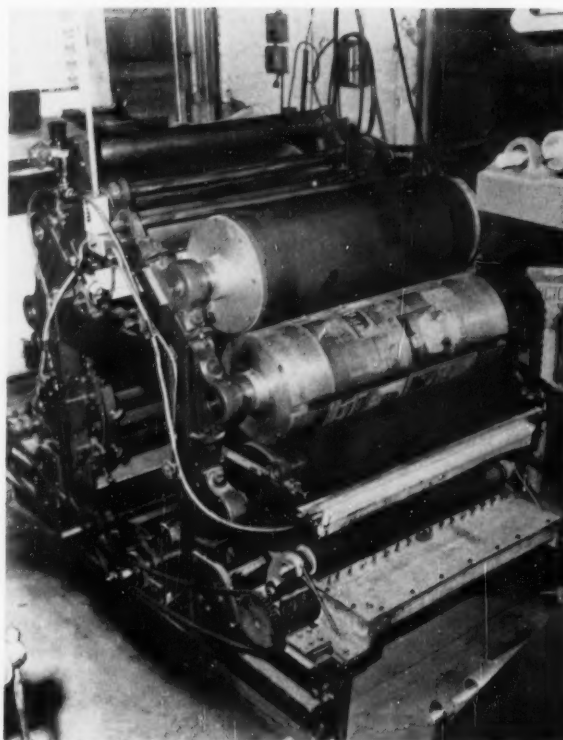
(Turn to page 77)

Dayton high school students, instructors, and printers observe a newly-installed small automatic cylinder press in the Patterson Coöp pressroom. Program was sponsored by Dayton Craftsmen's Club





At the plant of *All Florida* magazine, type on film or photographic paper from Intertype Fotosetter is reproduced direct on magnesium printing plates



Future models of this experimental press, especially designed to print by magnesium plate method, may equal the best rotary letterpress reproduction

Photocomposition and Magnesium Solve Florida Weekly's Problem

• *All Florida Magazine*, newspaper-type publication, builds new press specifically to take curved magnesium plates prepared from photocomposition negatives

★ The first combination of photocomposition and magnesium plates in regular production of a newspaper publication has been announced by *All Florida Magazine*, a weekly syndicated magazine servicing Florida newspapers.

Officials of the magazine claim that the combined application of magnesium plates and photocomposition in *All Florida's* production operations makes it the only newspaper publication produced without metal type, conventional lead make-up, and the mat and stereo steps.

Published and printed by Perry Process Printing Co., Ocala, Florida, *All Florida Magazine* started its revolutionary production methods in July, 1953, when an Intertype Fotosetter was installed at the Perry plant. All type in every issue of the newspaper magazine since then has been set on film.

The exclusive printing by the combined phototypesetting and magnesium plate method began with *All Florida Magazine's* first anniversary issue, January 24. Perry Printing, working in cooperation with the Dow Chemical Co. and the Rolled Plate Metal Co., developed the method of using magnesium plates for direct printing some time ago.

All Florida's research in magnesium plate printing included the design and construction of an experimental press for

printing by the magnesium plate method. From the successful operation of the press and its promise of new printing developments, *All Florida* considers it the prototype of future magnesium plate presses.

All Florida Magazine is thought to be the first newspaper publication to combine photocomposition and magnesium plates in its regular operations to the exclusion of conventional production methods. Other newspapers have experimented with and applied the new processes to varying extents.

Done by Cleveland Press in 1951

The advantages of going directly from composition to plate reproduction were demonstrated by the *Cleveland Press* in the Fall of 1951. The *Press* used Fotosetter type on film for a special four-page experimental run. The type comprised all heads and text matter for a front page, editorial page, ad page and pictorial page. Negatives of illustrations were stripped in with the type matter. From these film flats curved magnesium plates were made and put on the press.

Three Houston newspapers and the *New York Times* have used phototypesetting in their ad pages.

Among newspapers which have applied magnesium metal in their platemaking are the *Chicago Tribune* and the *Milwaukee*

Jee Journal. The *Tribune* has successfully printed four-color work from dry offset magnesium plates in regular issues of the paper. The *Journal*, pleased with the metal's dimensional stability during both the photoengraving and stereotyping operations, uses magnesium only.

Etching more rapidly than any other engraver's metal, magnesium is said to offer savings in material and production time. Magnesium requires only about half the acid solution used in conventional etching. The saving in etching time on magnesium is claimed to be 20 to 30 per cent. Further savings in production time are promised by recent developments in magnesium plates which have eliminated the powdering, burning in and cooling cycles required in conventional engraving operations.

Magnesium plates are lightweight, have good wearability and a fine grain structure. A 16-gauge standard-size newspaper plate made of magnesium weighs 1.6 pounds as compared with 46 pounds for the conventional lead stereo page. Lightweight wrap-around magnesium plates on built-up newspaper plate cylinders are less subject to the pulls and stresses of centrifugal force than conventional curved stereotypes.

In direct printing and long mat runs, magnesium appears to stand up better

than other engraving metals. Records of two to three million impressions from a single set of magnesium plates with little evidence of wear have been reported. For mat molding, magnesium's durability makes it suitable for producing as many mats as will ever be required for any particular job.

Magnesium's advantage as an engraving and printing metal is in its grain structure and size. Magnesium's grain size of one thousandth of an inch or less allows reproduction of screens up to 200 lines with each highlight dot taking five or six grains.

The metal's grain structure also has more than enough strength to resist distortion, an important factor where close

register is necessary. Even when curved to fit a rotary press, magnesium retains its dimensions.

Sawing, routing, beveling and tooling operations of magnesium can be done on standard equipment. Soldering, inserting and butt joining are also possible.

The Fotosetter sets type on film or photographic paper in one continuous operation. After development, the film negative is ready for platemaking.

Any type size up to 144 points and larger can be produced by conventional enlargers from Fotosetter type on film. Complete page forms can be made up rapidly for reproduction on any type of plate for gravure, letterpress, or offset printing on standard press equipment.

He cited the uses of magnesium in printing boxes and cartons, and as stamping plates for bindery operations.

Magnesium, Tommasini said, may not be the whole answer but it is a step in the direction of solving some of the problems that have been plaguing letterpress printers for a long, long time, "for it is in the solution of the problem of lengthy preparation time that letterpress will be able to remain competitive."

Mr. Swayze, who has worked for several years on the development of a machine to etch magnesium plates, explained the theory and mechanics of the new machine. The problem, he said, was attacked from the viewpoint of engravers, who were interested in saving labor costs. The Dow etching process machine, Swayze declared, has a capacity of six or seven flats an hour, producing plates without side etching, and eliminating the time-consuming process of hand dusting and burning in the resist. With a daily capacity of 30 to 35 flats, Swayze claimed the machine would reduce the costs of magnesium plates to the point where letterpress could gain many of the advantages of lithography.

Advantages of magnesium were summarized by Mueller, an engraver with 28 years of experience at the bench and in the shop. He pointed out that the fine grain of the metal allowed strong supports for halftone dots; that the light weight of the metal made it easy for engravers to handle and for press equipment to run at higher speeds; that the metal etches easily giving clean bottoms and proper depth for halftones; that the metal can be machined easily, since it is soft enough to be cut with a dull knife.

Mueller declared, however, that magnesium is extremely sensitive to liquids, and that even tap water will set up a reaction; that halftones finer than 100-screen require special negatives to overcome side etching when standard procedures of etching are used; that fine screen halftones cannot be produced at a cost equal to or less than zincs; that copper can give better tonal gradation with greater ease.

Magnesium Pros and Cons Argued At Milwaukee Craftsmen Meeting

The pot boiled over recently in Milwaukee, when someone asked "What's cooking with magnesium?"

It was the February meeting of the Milwaukee-Racine Club of Printing House Craftsmen, and the topic was the often-hailed and much-discussed magnesium plate for letterpress printing. Gathered were four experts on the subject, each concerned with magnesium for a different reason, and each convinced of a little different version of the value and utility of the metal.

Moderator of the panel was Clem Mawicke, president of Pontiac Engraving Co. (Chicago), past president of the International Association of Electrotypers and Stereotypers, member of Printing Plates, Inc., a research group, and of the technical advisory committee of the Printing Industry of America, Inc.

The panel's lead speaker was A. R. (Tommy) Tommasini of the University of California Press, third vice-president of the International Association of Printing House Craftsmen.

Technical aspects of the use of etching of the metal by a new machine process were discussed by Harry (Doc) Swayze, a member of a handful of research societies and a research engineer for the Dow Chemical Co., producers of magnesium.

Practical problems of the engraver in producing and pricing magnesium plates were discussed by Julius Mueller, president of the Mueller Engraving Co. (Milwaukee) and vice-president of the Photo Engravers Association of Wisconsin.

Mr. Mawicke, moderator, started the program moving by asking for proof that magnesium could print 170 thousand impressions without showing any wear, that nearly a hundred mats could be rolled off a plate and still produce a good mat. "Magnesium," he said, "seems to be promoted as if it is the whole answer to all our problems." Explanations, he said, were needed by the printer and potential user.

Rising to the challenge, Mr. Tommasini pointed out that while there were technical developments in almost every phase of the graphic arts, he believed that letterpress printing would recover a rate

of growth equal to the other processes if some system could be developed whereby printers could use a single surface for printing mixed forms.

Make-up, lockup and made-ready costs were pricing letterpress out of the market for many jobs, he said, that might stay letterpress if magnesium could be used. Magnesium, he said, would eliminate some costly make-up and allow anything that could be put on film to be put on a plate. Photoengravers, Tommasini claimed, would have whole new markets opened to them in the publication field.

Tommasini then cited and showed specimen jobs, run at the California state printing department, which resulted in thousands of dollars of savings because they were done from magnesium plates; he cited split-fountain color printing, an advantage of letterpress, and the use of magnesium plates as a means to compete with lithography in cost. He cited the use of magnesium in dry offset printing, where the plate is engraved on thin curved metal and mounted on an adapted offset press.

Magnesium plates allowed this four-color children's book to remain in a letterpress shop, according to A. R. Tommasini (center), University of California Press and third vice-president of the International Association of Printing House Craftsmen. The specimen is being shown to (from left) Harry E. Swayze, Dow Chemical Co.; Julius Mueller, Mueller Engraving Co., Milwaukee; Clem Mawicke, Pontiac Engraving Co., Chicago, and Earl Ellis, the Sixth District Representative of International Craftsmen



Society of Typographic Arts Holding 27th Show

The Society of Typographic Arts, with headquarters in Chicago, announced late last month that its Twenty-Seventh Exhibition of Design in Chicago Printing will be held from March 27 to May 2 at the Art Institute of Chicago.

From a total of 863 entries, 206 pieces were chosen to represent the best designs by the following jury: Morton Goldsholl, Chicago designer; Charles Harper, manager, Informative Packaging and Labeling Division of Sears, Roebuck and Company, and William R. Stone, designer and printer of Kalamazoo, Michigan.

Shown herewith are 12 of the 14 award winners. For lack of space, a newspaper advertisement, designed by Lynne Park for Marshall Field and Company, and a poster by Lindell Mabrey for the March of Dimes campaign, have been omitted.

BOOK. "Aluminum on the Skyline," designed by Doug Lang for Aluminum Company of America.

ANNOUNCEMENT. "100 plus 1 Exhibition," designed by Dean Wessel for Artists Guild of Chicago, Inc.

BOOKLET. "Passavant Cotillion Program," designed by Bruce Beck and William Fleming for the Women's Board of Passavant Hospital.

BOOKLET. "There's Money in the Air," designed by Morton Goldsholl for Chrysler Airtemp.

ANNUAL REPORT. "Kawneer Company," designed by Bruce Beck.

CATALOG. "Spaulding Christmas Book," designed by Elsa Kula for the Spaulding Company.

CHRISTMAS CARD. "Merry Christmas," designed by Phoebe Moore for Jack Kapes and Associates.

FOLDER. "Summer is a Siren," designed by Carl Regehr for the Veritone Company.

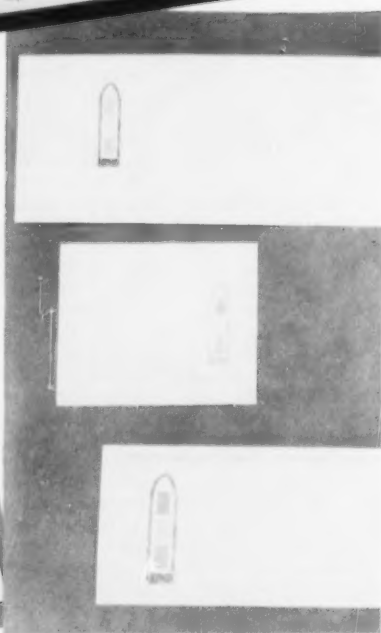
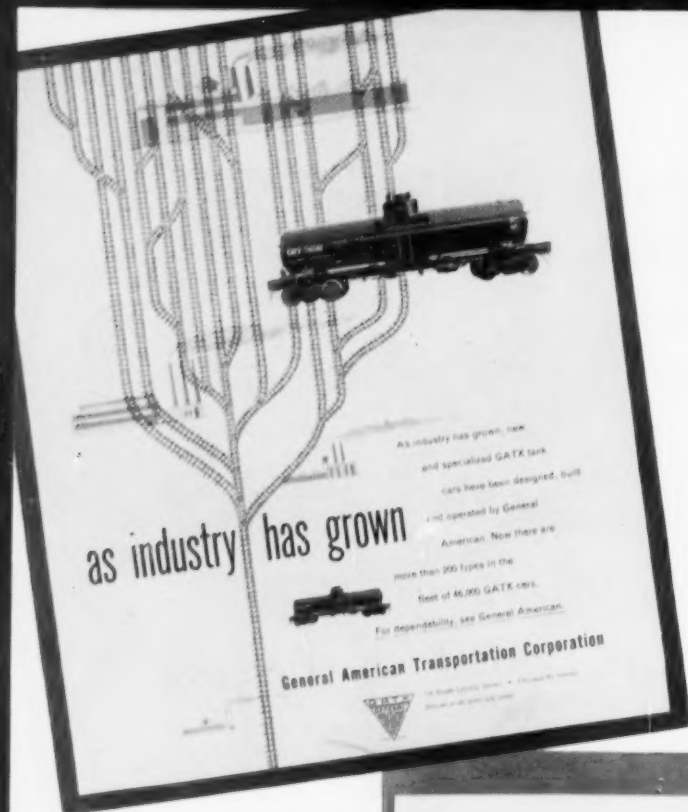
MAGAZINE—COMPLETE. "Inland—The Magazine of the Middle West," designed by James McCray for the Inland Steel Company.

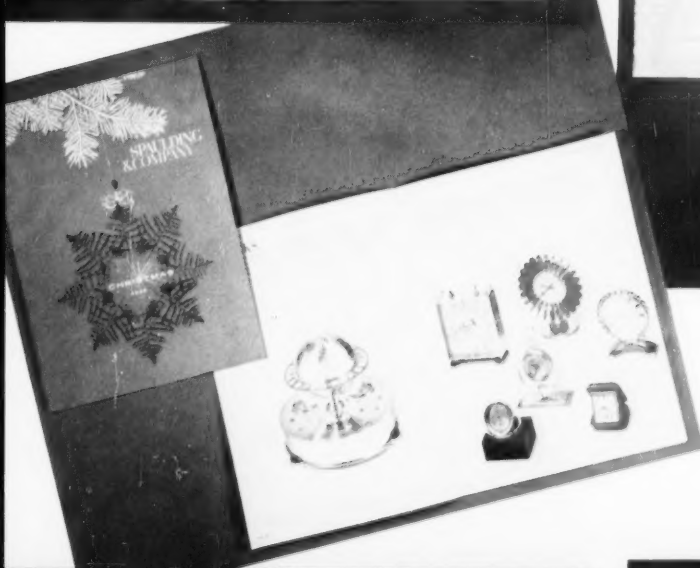
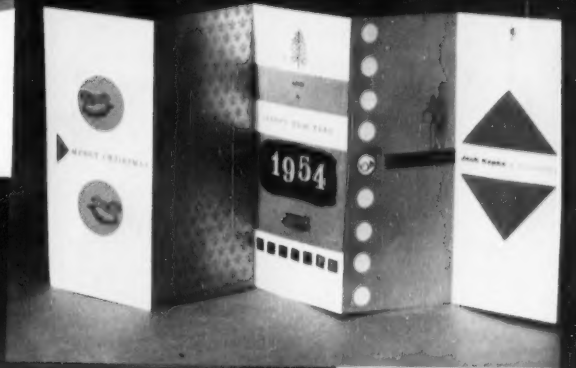
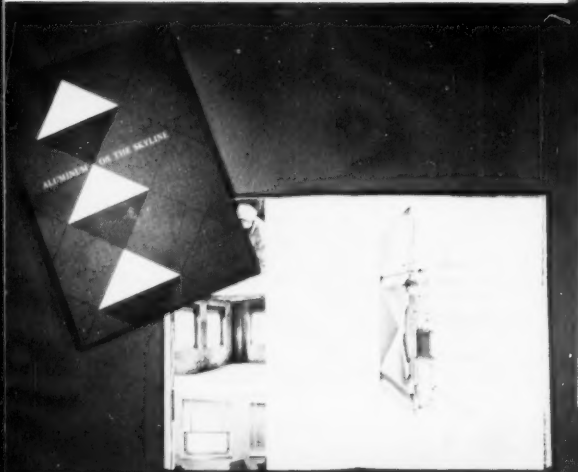
NATIONAL AD. "As Industry Has Grown," designed by Bruce Beck for General American Transportation Corp.

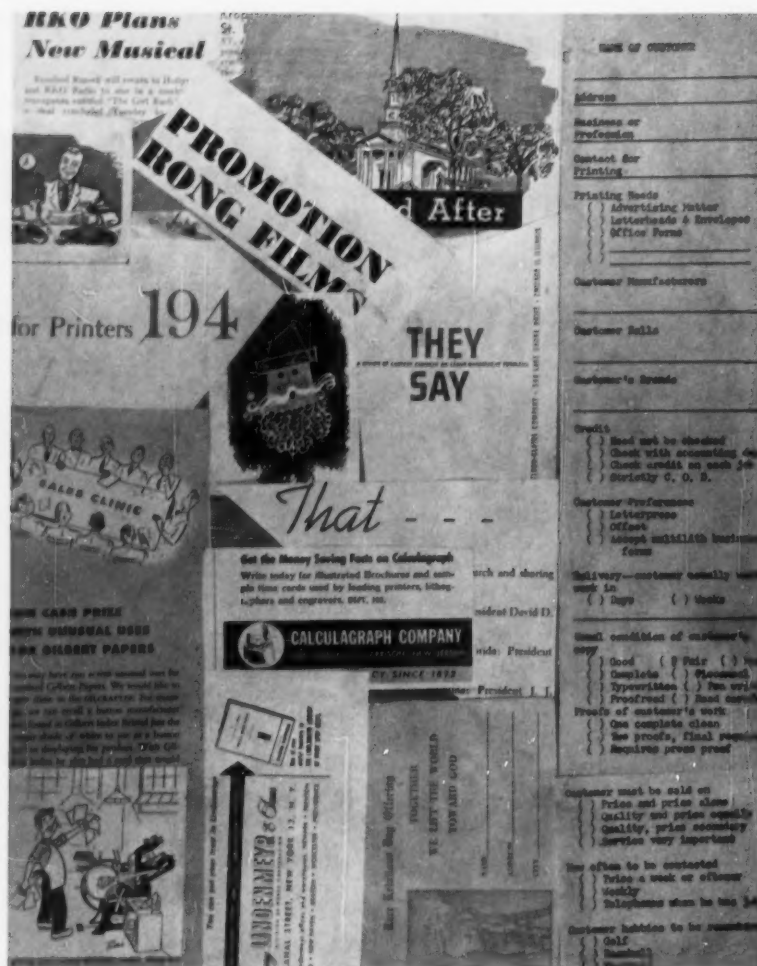
STATIONERY. "The Gothic Press" designed by Morton Goldsholl.

PACKAGE. "Automatic Electric Blanket," designed by Bruce Beck for Sears, Roebuck and Company.

Judges in the STA competition were (left to right) Morton Goldsholl, Chicago designer; William R. Stone, designer and printer of Kalamazoo, Michigan; Charles Harper, manager, Packaging and Informative Labelling Division of Sears, Roebuck. The STA exhibition will continue until May 2







Customers' Resource Book Helps To Promote More Printing Sales

★ No printing salesman can have too much material to work on when a customer says, "I need a folder on my after-Easter clearance sale; what do you have to suggest?" Or the inquiry may be about letterheads or office forms. What materials in the way of halftones and zincs does the customer have in your file that may be used on future jobs?

The most successful printing salesman make it a point to work ahead of their customers as much as possible. In order to do this they must have available all the information obtainable about each customer's requirements and his preferences on how the job shall be designed and produced. It has been fully demonstrated that the most completely satisfied customer is the one who gets what he wants, when he wants it, and at a price that he considers reasonable.

Some of the best ideas in selling printing develop slowly and are the outgrowth of something very simple. Such an idea was the one that worked itself into the

By **P. R. Russell**

Parthenon Press, Nashville, Tenn.

"Customers' Resource Book," which is proving very valuable to at least one printing salesman. Here is how it came about.

It started with the use of 8x10 kraft envelopes to maintain a file of samples and some other matter for active accounts. Into these envelopes later went samples of paper, ink, unusual folds, etc., that had met with each customer's approval.

Eventually, these envelopes grew to considerable size, producing quite a storage problem for the salesman. The value of the system was further lessened because it took a good deal of time to search through an envelope for a particular item, and it usually was necessary to spread the contents over an entire table top.

About this time the salesman chanced upon a large scrapbook containing newspaper clippings, small photos, and other

mementos attached to a 50-pound antique stock with heavier outside covers. This book became a model for the salesman's first Customers' Resource Book, which contained a hundred 11x14 sheets. The book was made up in a simple hand binding operation, and Scotch tape was used to attach samples to the pages.

The first items put into the book were samples of all halftones, emblems, signature cuts, and ornaments for which each customer had expressed a liking. Samples of jobs previously done for each customer were also inserted, usually retaining only the title page or the headings, as in the case of letterheads and business forms. Single display lines were sometimes trimmed out and included because a customer had expressed a preference for type of that style. Also included were samples of body type and clippings showing combinations of italic, small caps, bold face, etc., that had been used in past jobs.

Here's a suggestion for one page in Customers' Resource Book, indicating number and variety of samples of type, type arrangement, ink, as well as reproduction of customer's cuts that can be shown on single page. Note amount and importance of information which may be recorded on the strip on the right-hand side of the page

The object of the whole project of making a Customers' Resource Book is to develop a pattern of what is acceptable to each customer, together with samples of the resources available for executing this pattern. It is amazing how the pattern develops as the book is assembled.

Type faces, type arrangements, special ink colors, certain varieties or weights of stock — your customer will be pleased when he finds that you know and respect his preferences in these matters and are prepared to give him what he wants.

In order to record the customer's name and other information about him and his printing needs, a three-inch strip is inserted along the right edge of each sheet. These strips, with blanks to be filled in, can either be typed, using carbons for duplication, or printed.

In addition to the customer's name, address, type of business, and products manufactured, other information that may be recorded on this strip concerns credit, the customer's preference for letterpress or offset, his willingness to accept multith reproduction of office forms, delivery requirements, usual condition of customer's copy when it comes in, the proofs and proofreading required, what the customer must be sold on, how often he must be contacted, and notes on his hobbies and personal interests.

You will probably want to tell the customer about your Resource Book and invite his help in making the most complete exhibit possible for his page or pages. Some customers will require two or more pages, and all material should be attached so that any piece can be replaced by a newer sample.

You may have a few customers whose printing requirements are so important that you will want to use separate pages for different types of work.



Number Thirteen in a series of textural studies designed to show the quality of reproduction possible with fine materials

Buy and Specify —these Papers by Name

COATED BOOK

Satin Proof Enamel
Hingefold Enamel
Refold Enamel
Falcon Enamel
Format Enamel
Wedgwood Coated Offset
Templar Coated Offset
All Purpose Litho

CAST COATED PAPER

Kromekote Enamel
Kromekote Label
Kromekote Litho
Kromekote Cover
(Cast Coated 1 Side)
Kromekote Cover
(Cast Coated 2 Sides)
Kromekote Postcard
(Cast Coated 1 Side)
Kromekote Postcard
(Cast Coated 2 Sides)
Kromekote Box Wrap

DRUM FINISHED PAPER

Colorcast Box Wrap
Colorcast Gift Wrap
Colorcast Label

COATED COVER

Hingefold Coated Cover
Refold Offset Cover

DULL COATED BOOK

Dullofold Coated

UNCOATED BOOK

Garamond Antique
Garamond English Finish
Garamond Text (W. M.)
Wedgwood Offset
Pasadena Offset

UNCOATED COVER

Ariel Cover
Cordwain Cover

ENVELOPE PAPER

Colored Wave Envelope
Radiant White Envelope
Foldur Kraft Envelope
Gray Kraft Envelope
Suntan Kraft Envelope
Ne'er Tear Envelope

COATED POST CARD

Campaign Postcard

BRISTOLS

Inventory Index
Canton Postcard

TAG

Tuf-Tear Tag

BOND, MIMEOGRAPH

Ariel Bond
Scriptic Mimeograph

PAPETERIE

Wedgwood Papeterie
Garamond Papeterie
(Embossed and Printed)

PRESSBOARD

Champion Pressboard
Imitation Pressboard

SPECIALS

Cigarette Cup Stock
Food Container Stock
Coffee Bag
Tablet Papers
Drawing Papers
Red Patch Stock
Stencil Board
Pattern Board
End Leaf Paper

The Champion Paper and Fibre Co.

General Office: Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . PASADENA, TEXAS



THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Expensive Waste of Ink Can Be Eliminated By Standardizing Stock and Mixing Colors

In the course of a year, almost every printer produces a range of jobs that may require anywhere from one to 50 pounds of ink. In most cases, estimating the ink requirements is not so critical that the printer cannot afford to have something left over after the job is completed. What happens to the leftovers? More than likely, they are put on the shelf, where they await a repeat order. At the end of the year, the inventory of leftovers may be staggering. It can reach a point where the room is left on the ink shelf for new stock; and the old ink, unused, dries up and becomes a total loss.

The range of colors for specific jobs to be found in any one shop is too large to enumerate here. Yet, too few printers attempt to reclaim these inks. They shrug their shoulders and look the other way when the partially-filled cans are tossed into the waste barrel. What is being tossed into the waste barrel is not ink, but profit!

Several large printing firms I know reclaim all leftover ink. They simply send

every non-stock ink which appears to have no further value to their ink manufacturer with instructions to mill all of the ink in one batch to a black ink of the consistency required for their magazine grade work. The ink manufacturer's fee is minor compared with the over-all savings on reclaimed ink.

The method to which I subscribe may well prove a boon to the small printer whose average run is medium—5,000 impressions or less. It is especially valuable to printers who like to mix their own inks in small batches or who are so far distant from an ink manufacturer that rush orders sometimes have to be turned down. Why not standardize your stock on hand so that any color desired could be mixed instantly, any job accepted without fear that the proper ink is not available? Waste is completely eliminated with this method, because the same inks are used every day. In this way, you can turn your ink into profits. Large printing firms can profit too. The same proportions used for mix-

ing an ink on a small scale can be applied on a large scale.

The list of stock inks shown on this page will provide the printer with any hue, value, or chroma desired. The amount to carry on hand will depend upon the gross business usually required of a specific ink. If a printer does mostly black and white work, with some color work thrown in, he will require much more of the recommended black than he will of the color, and vice versa.

Ten-Point Quiz Checks Employees On Knowledge of Fire Safety

Here is a quiz on fire safety from one of the departmental safety newsletters put out by the employees at R. R. Donnelley & Sons Company, Chicago printers.

1. Where is the closest fire extinguisher to your working station?
2. How many kinds of fire extinguishers are there in the pressroom?
3. What kind of extinguisher would you use on: (a) an electric motor fire? (b) an ink reservoir or fountain fire? (c) a rag can fire? (d) a paper fire? (e) an ink solvent fire? (f) a press fire?
4. Where are the sprinkler head valves in your department located?
5. What should you do if a man's clothes catch on fire?
6. What should you do if a press catches on fire?
7. Where do you put empty extinguishers for refilling?
8. Who refills extinguishers and where is it done?
9. Who returns the filled extinguishers to their proper storage place?
10. How are CO₂ extinguishers checked for full charge?

This short quiz can tell you how well informed your employees are concerning fire safety.

Spring it on your men or supervisors at the next safety meeting.

Producing Bright Gold Color

Q.—A recent order was rejected because the gold ink I used was not bright enough to suit the customer. Have you a suggestion for producing a very bright gold ink on white stock?

A.—There are a number of ways in which to produce a very bright gold on white stock. You might gold-size the stock and put it through a bronzing machine immediately after printing, or you might have the job gold-stamped from the very beginning. If neither of these methods is practical for the job, it will be necessary for you to gold-size the job, then over-

Suggested Basic Inks for Everyday Use and Mixing Special Colors

INK	COVERING CLASSIFICATION
1. Primrose Yellow	Opaque
2. Chrome Yellow	Opaque
3. Transparent Primrose Yellow	Transparent
4. Cover Bright Yellow	Opaque
5. Persian Orange	Transparent
6. Transparent Bright Red	Transparent
7. Process Red	Transparent
8. Cover Bright Red	Opaque
9. True Blue	Transparent
10. Peacock Blue	Transparent
11. Bond Peacock Blue	Opaque
12. Bronze Blue	Transparent
13. Cover True Blue	Opaque
14. Milori Blue	Transparent
15. Reddish Purple	Transparent
16. French Green	Opaque
17. Bond French Green	Opaque
18. NS Halftone Black (cylinder and platen)	
19. Job Black	
20. Bond Black	
21. Cover White	
22. Mixing White	
23. Transparent White	
Varnishes: Boiled oil, No. 5 varnish, No. 8 body gum, gloss overprint varnish	
Driers: Paste drier, cobalt drier	
Compounds: Nonoffset compound, cup grease	

print with a mixture of 75 per cent powder and 25 per cent varnish. Add a little yellow ink to the mixture, and you should have a pretty bright gold ink. Be sure the yellow ink has the same consistency as the varnish you are using.

Oil on Bed Bearers

Q.—The foreman of my plant always insists that I clean the bed bearers of the job cylinders in our plant. It seems silly to me, because the bed bearers and the cylinder bearers come in constant contact with each other and create friction. Who is correct?

A.—The foreman is absolutely correct. An oil deposit on the bed or cylinder bearer will cause slippage if the register rack is worn. In such cases, the slippage is slight, but the damage is irreparable when register jobs are being run.

Bed bearers and cylinder bearers should be wiped clean with press wash, and then dried thoroughly.

Drying Action of Ink

Q.—Would you please check the enclosed sample of newsprint? It seems to have printed well, but it did not dry as hard as it might have. What makes an ink dry, and how can we solve our problem?

A.—Most inks dry by a combination of processes, including absorption, gelation, solidification, precipitation, filtration, and evaporation, all of which are chemical; and oxidation polymerization and thermal polymerization, both of which are physical.

In the case of newsprint, a combination of drying processes is not necessary because news ink has the characteristic of drying solely by absorption. News ink usually consists of a pigment (carbon black) dispersed in a nonvolatile vehicle (mineral oil). Carbon black pigments are well-suited to this vehicle because they have a fine affinity for it and can set up quickly to give clear prints with a small amount of vehicle-pigment separation. In looking over your sample, I would say that you have used an improper ink for this stock. In the future, specify the type of stock on which you are going to print, or better still, send the ink manufacturer some samples of the stock.

Mottling of Solids in Color

Q.—Enclosed you will find a sample of the job we just ran on an open platen press, 12x18. You will note that the 3x5 rectangular solid, printed in blue ink, has mottled considerably. Since this job utilized coated stock, I don't see why this condition should have occurred.

A.—The problem of mottling will occur more frequently on coated stock than on any other. This is especially true of jobs printed on platen presses, because the impression "hits" all at one time.

Mottling is usually the result of (1) poor make-ready, (2) too much ink, (3) greasy ink, (4) improperly set rollers, or (5) wrong ink for stock or press.

In analyzing your sample, I find that the ink you used was not made specifically

for the platen press. Printers must be careful to specify the type of press, kind of form, and type of stock to the ink manufacturer when ordering their ink.

In this case, the ink appears to be somewhat greasy. I suggest you try a teaspoon of cornstarch to a pound of ink to eliminate the excessive varnish. If no cornstarch is available, try a No. 8 bodygum (heavy varnish), adding this vehicle to the ink in small quantities until the condition has been alleviated.

Worn Press Parts Cause Slurs

Q.—We have an old series 10 x 15 hand-fed platen press. We have been having a difficult time lately in avoiding slurs. It seems that every time an impression is made, the platen jumps forward about a quarter of an inch. We have tested the impression by placing four large size letters in a chase, one in each corner, and seeing what the letters looked like on the packing. They were uniform. What is your opinion?

A.—You have analyzed your problem very well, and in locking up four large characters, pulling an impression, and testing for uniformity, you determined at the outset that the difficulty does not lie with the impression screws. Normally, the impression screws become the key to the trouble.

The problem is a common one with the old series platen press. You will note that the platen rides on steel rolls (which propel the platen upward) and that these rolls are housed in their own tracks. It is quite possible that due to long wear and tear the rolls have lost some of their roundness and are more or less now egg-shaped. At every revolution of the press, the rolls will come to the flattened portion and slide rather than roll, causing a slight

"lift" in the action. In such instances, a loud noise will occur, as though a press smash-up has taken place, and the platen will seem to jump forward a quarter-inch or more.

Check your press for this worn part. I suggest you also check the roll tracks.

Timing Feed Board Belts

Q.—I am having trouble keeping sheets straight when they come down the feed board. How can I remedy this?

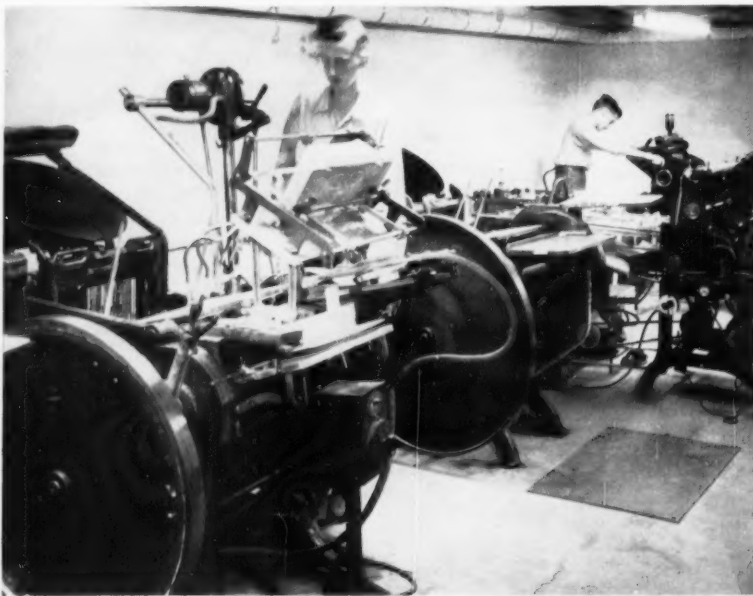
A.—Time your feed board belts. To do this, place a 90-degree chalk line straight across both belts. Run your press for several minutes, then check the chalk marks. If they are not in exact alignment, as when you started, you know that one belt has more tension than the other. Adjusting the tension springs will help.

Wisconsin Firm Uses Color To Reduce Work Fatigue

As the finishing touch to a complete remodeling program, Progress Printing Co., Appleton, Wis., has employed special color combinations throughout its plant and offices to produce pleasant working conditions and reduce employee fatigue.

The pressroom was finished in cream color, with the wall which the pressmen normally face done in a soft green. Danger points and machine controls were painted red for easy visibility. In the composing room, all equipment was refinished in dark green against light-reflecting yellow walls. The offices and bindery got a modern touch with a combination of green, yellow, and flamingo red, topped off with blonde furniture in the reception room.

W. A. Griffith and William Griffith, Jr., owners of the firm, report many favorable comments.



Progress Printing Company of Appleton, Wis., reports a good reaction from employees to a new color scheme in its pressroom, part of an over-all remodeling program in which entire plant as well as the office areas were redecorated. Basic color in the pressroom is cream, with the wall behind the presses finished in light green. All danger points and controls are done in red for easy visibility.

SPECIMEN REVIEW

BY J. L. FRAZIER

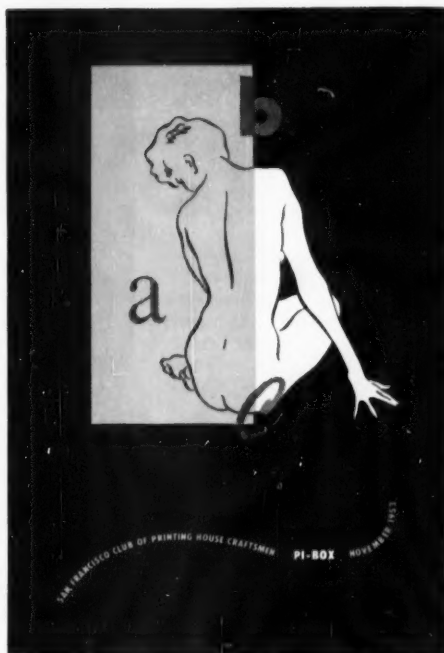
ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED. REPLIES CANNOT BE MADE BY MAIL

THE KYNOCH PRESS of Birmingham, England.—Again we're delighted and thankful to receive your case-bound "Notebook." It is beautifully done in every respect, although the most interesting feature is the characterful technique of the line illustrations nicely printed in several colors. Practically, the book is a fine day-by-day record for the year, most pages being divided into dated spaces for use as a diary or keeping watch on dates for appointments.

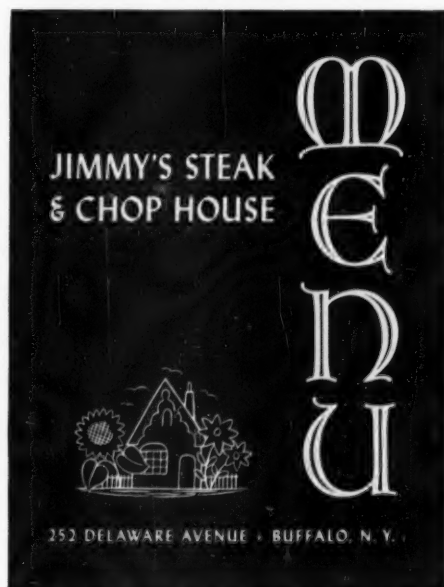
LOUIS MARINI of Wollaston, Massachusetts.—Your work is excellent in all respects—typography, colors, and presswork—and we can tell you that several items are going to be reproduced in an early issue. Your layouts are fresh and modern, but in conservative types such as an avid "modernist" would avoid as not being strong enough. Nine times out of ten, such a "modernist" would come up with something too blatant, something which would keep the eye off the ball, so to speak. You achieve interesting effects without placing any handicaps in the way of those who see and should read what you print. Truly modern work doesn't require even bold-face type; it is, as you indicate you know, more a matter of layout.

ALFRED BECK of Racine, Wisconsin.—We're delighted to have you tell us that "Specimen Review" has been a help to you and that you often refer to it. Either because you were born with the knack or have developed it from study, including reading THE INLAND PRINTER—more likely the result is a combination of the two—you have become especially capable. The programs you submit, while retaining both the essential qualities—simplicity and readability—of such items, have been given an extra, unostentatious decorative touch through the arrangement of type and use of rules, the like of which we've rarely seen. Of a kind of work that is usually dull, even if pleasing, yours has an interesting appearance, all without sacrifice of fine taste and the desired degree of dignity. Obviously, no program for a recital or other cultural event should have the qualities of a poster or advertisement. Come again.

THE BERKELEY PRESS, Saint Louis.—We consider you handled the sentiment on your Christmas greeting, on which you specifically asked comment, just right. We quite agree that if the type were larger it would be out of balance with the cross. Conservative



Readers know we're keen on "black" covers, and this one stands at the top of the heap. Designed by Robert Steenberg, it has all it takes. The second color on the original is a bright pink hue. Clive D. Atherton is the capable editor



This "black" design by Emil Georg Sahlin, Buffalo, is a smash-hit with the second color a gray simulating silver

in every way, too, your folder has character because of its restraint and its contrast with the usual, more colorful greeting. With its definitely religious note, the text would furthermore seem improper if handled in other than the dignified way you treated it. Yet the effect is interesting, thanks to smart layout, colors, and, especially, the way the cross was made up. A vertical rule extends from top to bottom edges of the oblong first page and the cross line is just where it should be. Printed in a dull orange, the effect on the antique India stock is highly pleasing. Text in one line strikes across the upright and below the shorter cross line, with signature in small type and in orange below and to the right. You've achieved real distinction.

ESQUIRE PRESS of Pittsburgh.—In its use of colors, your mailing card, "Distinctive Printing," is as unusual and interesting as anything we've seen in a long time. Other readers perhaps can visualize the effect by knowing that, except for a space on the left side of the oblong card, the printed background is a deep olive-green, while on the space to the right, rather more than two-thirds the width of the card, the background is a deep, rather cold brown. Both these plates are reversed at their intersection to permit a large Old English initial "D" to show white paper. Following the white initial, the remainder of the single display line is printed in black, and below it, also in black, your name and address are presented effectively with the four lines flush-left. The brown plate is reversed for a line, simulating a rule printed white, which extends from the bottom and is about a pica to the left of the signature group. The card is truly what the display denotes, that is, "Distinctive Printing." Although layout is interesting and striking, the unusual color combination is what makes this item of advertising outstanding.

R. COLLIE & COMPANY, Melbourne, Australia.—You may feel proud of your brochure, "60 Years of Expansion." In full color and featuring the figure "60," the cover is striking and quite modern. The figures blend from deep tone at the top, where large blue and black dots combine, to a very light tone at the bottom, where there is little but yellow in the plate. Blending lighter from the top, the upper third of the complete page simulates the effect of blue sky. Inside pages are rather matter of fact, but quite readable. Two-color line illustrations depicting oper-

May we also service your account?

Some customers began by giving us the overflow they were too busy to handle, or their especially fine work. They liked our typesetting and our service. Now we do all their composition. They're pleased ... and so are we! Will you try it?

composing room service

Curt M. WRIGHTSON, Inc.
 74 India Street / Boston 10 / Mass.
 ALL OTHER SET IN BOSTON AND NEARBY ARE IN



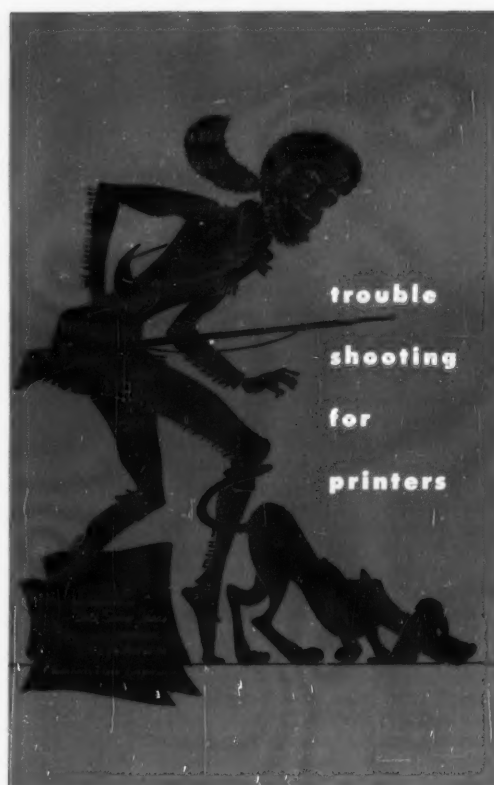
Ingenious layouts feature Boston typographer's advertising printed on Government postal cards. Second color on original of this one is rather deep blue

ations in making your products—inks and rollers—add much interest. We'd like to see something more modern and interesting in layout and typography than is given the copy on the second cover. However, the nature of that copy, largely a listing of officers, branches, and associate company names, always poses a problem. Practically, one might say that to introduce more "design" would result in less certain and emphatic presentation of the data, copy being essentially just that. Presswork would have to be good, considering what you offer printers, and it is.

THE FIDELITY PRESS, Philadelphia. — Your letterhead, estimate form, and invoice are exceptionally interesting and striking. The large characterful lettering, identical on all items, provides the ad-

vantages of bigness without in the least suggesting blatant display, because it is printed in a rather light brown on toned stock of harmonious hue. Second and decorative color—for bands on all and border on estimate form and invoice—is a medium and dull yellow-green which makes a pleasing combination with the brown. Being an unusual green, the color contributes distinction. We'd reproduce the letterhead except that the overprinting prevents our making letterpress plates and also because the colors we must use would detract from the fine appearance. You missed the mark, however on the card "F Stands for Service." Layout and, particularly, the enormous size of the letter "F" starting the headline make the whole effect rather frightening. It is also quite involved structurally—an instance where ingenuity backfired on the designer.

HJALMAR ERICKSON, Minneapolis, Minnesota.—Your layout and typography, aided by the presswork of the Lund Press, your employer, rate position in the higher bracket of quality. We'd like to show more covers of the *Beacon*, bulletin of your church, but the honors must be passed around as much as possible consistent with showing fine work and work that is otherwise interesting in one way or another. You did a remarkable job redesigning the office forms and stationery for Twin City Lino Service. We have seen work much more inferior than the letterhead given you for copy, but in the redesigning you have created something modern and characterful, unlike anything one might receive from others than your customer. As is highly desirable, all items feature the same general motif through layout as is practical on a letterhead and, say, business card, and in the consistent printing of the name and rather heavy rule band in same light blue. Consider-



Dramatic cover from booklet issued by the paper manufacturer, Kimberly-Clark Corporation, Neenah, Wisconsin. Color on original is a pleasing light brown. Note relation to title page at the right

CRAFT NEWS



OCTOBER
1953

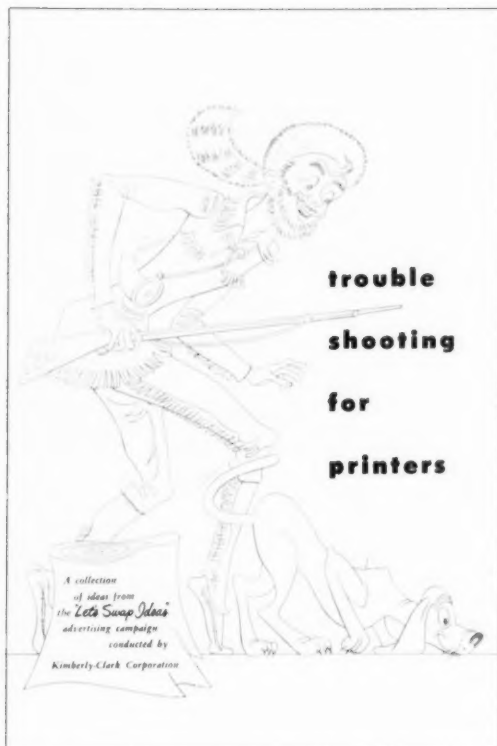


BALTIMORE CLUB OF PRINTING HOUSE CRAFTSMEN



Correspondence card from specimen book of D. Stempel, German type founder, styled to match letterhead reproduced last month. Second color on original is light brown

Notable feature of this cover is effective massing of white areas. With second color a light blue, original is pleasing and effective



Art of this title page served for making plates used to print cover at left—in general, and by reversing color. Illustration on original was printed in the same hue as background on the cover

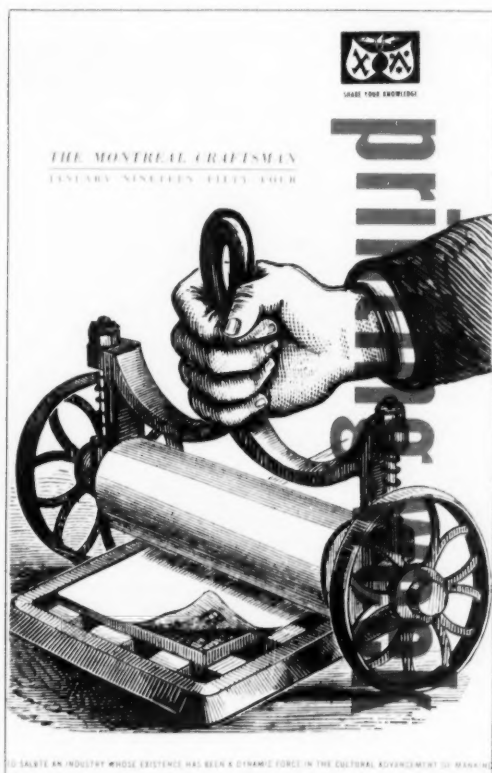
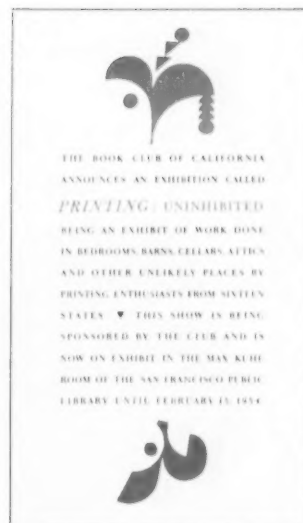


Illustration is from an old engraving, but this cover is a smashing modern design. On original the illustration and emblem are in gray-green, all of the type in a rich, rather strong red brown

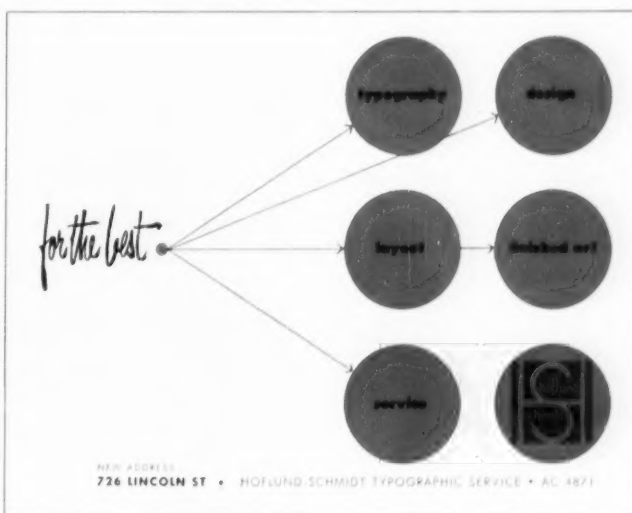
ing the blue is a light tint, you used excellent judgment setting the name in extra-bold sans serif type. In the pale color some—indeed, most—types would be too weak. In black, or any strong hue, the effect of the very bold line would be blatant, maybe cheap. All forms are nicely balanced off center.

HOWARD PRINTING COMPANY, Kalamazoo, Michigan.—You are to be congratulated on the folder announcing new quarters. Wholly in brush-stroke lettering of considerable weight, it has a swift-moving but pleasing look in keeping with circumstances. The type in the oblique line is suggestive of speed. The effect, moreover, is heightened by printing in deep brown and red on yellow stock, which is a good combination for getting attention. Of course, it would scarcely fit with considerable composition or with normal or light-face display, but, considering the strength of the lettering, we regard it as excellent. The front page is interestingly illustrated by a line sketch of a tied form in the upper left-hand corner, and another of a moving van with part of a press sticking out on the gate of the truck in the lower right-hand corner. Inside the folder, there's more that is of interest. On left side of the spread, there's a sketch of a man looking puzzled-like at what is printed at the right, which, to quote, is "But don't worry, Monday, November 2, everything will be ready to roll," below which, in red lettering, the word "New" appears three times in one line, with "location," "phone," and "equipment" in order, beneath the words "New." While copy is apart from the scope of this department, we are thus sketchily describing the folder in words because other readers, puzzled as to how to announce a move, may find the idea helpful.



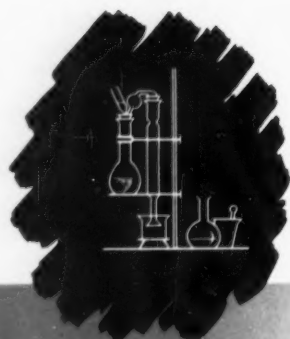
Announcement on Government postal card makes much of small space. Second color on the original is versatile brown

PRINTERS LIMITED, of Sydney, Australia. — We regret that we didn't see your Charles Clayton when he was in Chicago, but appreciate his leaving the large package of samples of your company's work. For the most part labels and box covers, these are uniformly well designed, invariably colorful, and have what is undoubtedly the most important quality such things can have, that of making the packaged or bottled merchandise stand out on the shelves of dealers. We get the biggest kick, however, from the menu and program booklets for a sales conference of Lifesavers candy dealers—the round pieces with the hole in the center to simulate the effect of those things tossed to folks who fall off ships at sea. The two items are die-cut round and with a hole

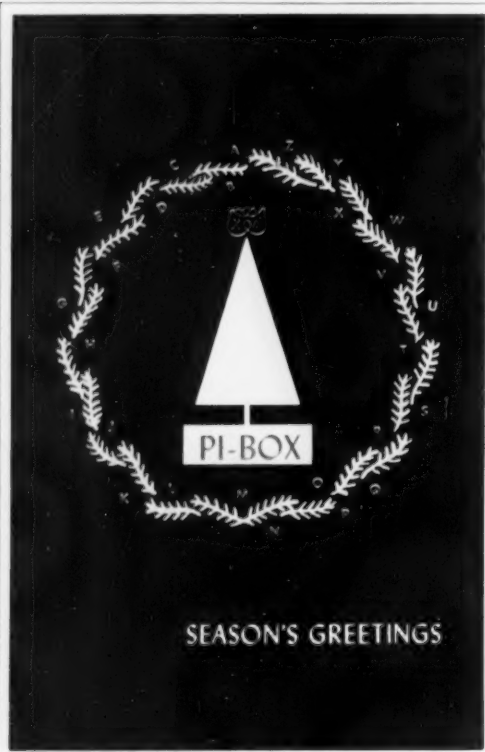


Seldom is anything seen so simple and dramatic as this mailing card done by Hoflund-Schmidt Typographic Service, Denver, a growing concern as can be imagined just from seeing the piece. On original, color is yellow—seldom so effectively used

PRINTING INKS



Impact of this cover from brochure of The Canadian Printing Ink Manufacturers Association is powerful, yet it is simple and not bold. Color on 6- by 9-inch original page is red on white paper



Another cover from bulletin of the San Francisco Club of Printing House Craftsmen which always scores high. Original is printed in deep green (where black here) and red-orange on white paper

die-cut in the center of the front and back leaves, through which copy like "Programme" and "Dinner," printed on leaves underneath, appears. It is quite a stunt, and we hope other readers will be encouraged to explore the possibilities of sometime departing from the conventional rectangular page. Such things step up interest materially.

MILLER PRINTING COMPANY, of Great Bend, Kansas. — Your French-style folder, "We're Movin'," is excellent. First of all, the combination of a rich red-brown and light green on India stock would be hard to beat, and we again rise to suggest that on many items of printing black can be scrapped to advantage. This one is, besides, cute and forceful. On the front, near the top-left corner, there's an odd-shaped but straight-sided reverse panel in green, the title in type showing stock. As compared with a rectangular panel, the odd-shaped one has action, commands greater attention through contrast. Dominating the scene, however, is a silhouette of a big brown mamma cat carrying—away from the old shop, we assume—a baby kitten drawn in outline and so seeming to be the color of stock. Who could pass this? Turning to the spread, there is a silhouette illustration of a printer's brayer on each page. In reverse color on the roller part of the first one, the copy, "From this location," appears, while, similarly, on the other roller "In these modern quarters" appears. The handle of the brayer on the left-hand page, pointing down, directs attention to the location of the new plant, while the handle of the brayer on the right-hand page directs the eye to an illustration of your new building which, though small, looks like quite a fine one. Congratulations on a great and interesting idea.

J. FOREST TUCKER of New Philadelphia, Ohio. — From away back when this reviewer first thrilled at sight of your work, it has stood out high above the crowd. We recall you as a specialist in the handling of letterheads and envelopes, one of whose services manufacturers of writing papers have availed themselves extensively. No evidence of slipping has been noted with the passing of the years. Yours is the knack of combining interesting but sane layouts of stylish types into effects both pleasing and stirring, often in pastel hues as different as your work is in other respects. You know we can't tell you how to improve your work, but are glad for the lift seeing it gives us. The letterheads and envelopes in your latest "Gem Box," to borrow a term, are as fine as can be. We are not surprised over the success you had during the past holiday season with the new line of Christmas greetings you sampled, took orders for, and then turned out. They're so dif-

ferent from the product of the specialist greeting card makers that we're sure you'll find a bigger market next season. The samples you sent are being given to one of the officers of a women's club who takes orders from members every year, the mark-up going into the treasury of the group. We suggest the idea of exploring this field as a potential market of consequence. Your presswork is exceptionally good.

SEQUOIA PRESS of Kalamazoo, Michigan. — Your folder "Just arrived," announcing installation of a new offset press, is very striking. It is a French-style folder, one side of the sheet being blank, meaning that when folded there are four thicknesses of the paper, providing bulk, an impression of importance.



Television

At Our House

FAST TYPESETTERS LIMITED

Interesting informal layout features folder title by Fast Typesetters of Montreal. Color on the original is light brown

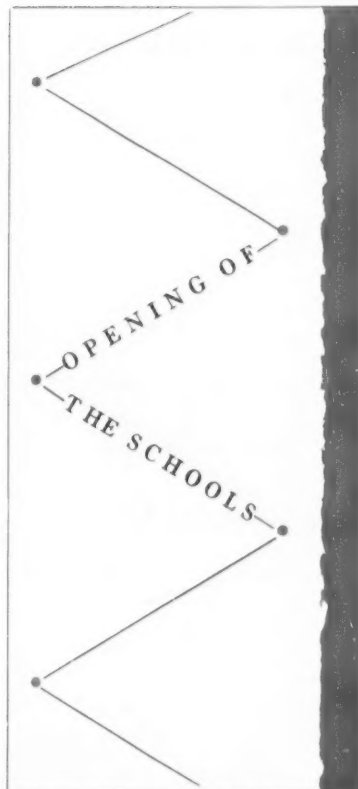
The final two folds are from the sides, gate style, the folded-in parts meeting off-center, with the fold from left not so wide as that from right because the word "Just" is shorter than "Arrived" on right gate. The background of the front, when piece is folded, is an all-over halftone of the new press. We must say printing and folding were expertly done because the portion of illustration on left-hand gate registers exactly with that on front of right-hand gate. Incidentally, this all-over halftone is printed in pale blue, the title overprinting in red. Furthermore, at the top and near the left, the figure "24" reversed in a square panel appears in red, while a similar reverse panel, in black and also with "24," appears at the bottom edge near the right side of the folded piece. While these reverse panels have little significance—being just the number of the ATF press installed—they help design-wise, like well-placed ornaments. Lettering on the front simulates condensed Stencil type and is effective.

tive. The layout of the center spread is striking, with a duotone print of the machine near the center, with detail dominating the scene. As we recall, you are newcomers in the offset field. The excellence of the presswork is, therefore, particularly complimentary.

WOOD PRINTING WORKS of Dublin, Ireland.—Your calendar is not only well done but quite unusual in several respects. It may be used as a stand-up desk calendar or hung on the wall. For desk use, there's a strip of heavy card on the outside back cover of the spiral-bound booklet the calendar seems to be when received. For wall hanging, there's a loop of ribbon attached to the front cover by a round gummed sticker bearing your monogram. Leaves are printed in a light and a very deep blue, and in those colors the design of the inside front cover is effective. When used on a wall, the leaves are torn off at month's end, but they need not be when the calendar is used on a desk. Figures of the calendar panels, in a stylish bold sans serif, are excellent. The dates are printed in the deep blue over panels in the light blue, which is also used for listing—on the back of each leaf—your qualifications for producing various items. When the calendar is standing up, your advertising is right side up, but we were surprised when we opened the piece (while holding it as if it were a book) because its top and the top of a calendar leaf were together. That's all right, we found, because the leaves must be torn out for wall use. Now for the most unusual feature. A rectangular celluloid frame, with a tongue inside, is supplied. The idea is for the tongue to be inserted in a die-cut

slit at the top of each date, thereby framing the date. As we see it, the celluloid frame is changed each day. Many, we feel sure, will not bother to do that. But the frame would be useful to "ring" an advance date when there's something important coming up. You have used the same advertising on the back of every calendar leaf. We suggest that there would be advantages in having a new message each month—or two or three advertisements rotated through the year—in which case each month's message would be different. Presswork is excellent.

J. W. CLEMENT CO. of Buffalo, New York.—Until receiving your eight-page folder, we don't recall seeing elaborate advertising that promoted the benefits to advertisers of small inserts in packages of food, medicine, and other merchandise. Titled "There's 'Jack' in the Box that has a Package Insert," the piece is as interesting and effective designwise as its title. First mention, however, should be of the envelope in which the folder was mailed. Near its upper left-hand corner, the copy "Is There 'Jack' in Every Box?" is effectively displayed atop an illustration of a heavy chest such as pirates are supposed to have used for their treasure. The lid of the chest is open, with paper money bulging out and a few "silver" dollars tossed in for good measure. On the title page of the folder, there's a cut of the same chest (in the lower left-hand corner), out of which the long coil spring of the characteristic toy jack-in-the-box is shown extended to its limit, with a clown doll holding a panel in which the quoted display appears. The design—illustration, lettering, and type—

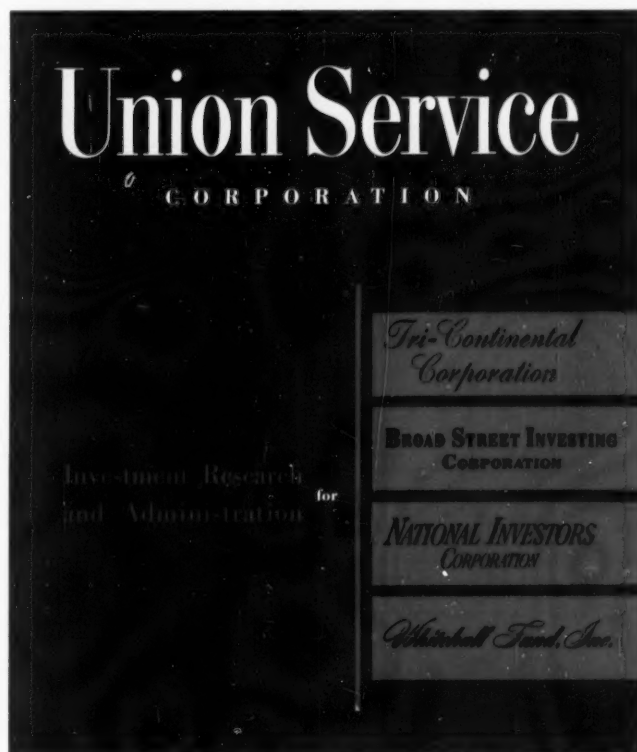


Really ingenious, this folder title page is by E. Therien & Fils Limited, Montreal. Second color on the original is a highly pleasing orange hue



STAFFAN VAR.
EN STALLEDRANG

Swedish printers seem wary of anything flamboyant; restraint is practiced as nowhere else. Printed in black and red, this is title page of Christmas greeting of Valter Falk, able typographer



Prospectus cover, original of which, in gray (represented here by black) and yellow, is better than our reproduction. Design has power, but prime feature is organization of elements for quick impression. Open areas are most effectively massed

CHICK CHATS

BY COURTESY OF
Reinwald Produce Co., Carmi, Ill.

COLD SEASON CALLS FOR CARE
It is doubtful if any human tends to be reminded, but the cold months are time for respiratory troubles. This is equally true of poultry, for fall and winter are the seasons when chickens get "colds."

In chickens, a cold may be due to various causes, but one of the commoner types of cold is caused by a bacterium, *Hemophilus gallinarum*. This tiny germ causes the costly condition known as infectious coryza. This disease is marked by sniffling, sneezing, and mucous discharge from the nostrils. It is also characterized by sinus swellings of a soft or fluid nature.

NOT SAMBAS ROLIP
Infectious coryza is not the same as so-called roup. The latter is usually a complication of a cold with marked swelling of the face in the eye region. The swellings of roup are hard, nasty-looking, and destructive. Coryza swellings, on the other hand, may disappear rapidly if treatment is promptly given.

CONDENSED BY

**The New
Oldsmobile
ROCKET
EIGHTY-EIGHT**

Hall Motor Co.
OLDSMOBILE & CADILLAC
Walnut at Cherry Carmi, Ill.

A specific treatment for infectious coryza is sulfathiazole, which acts directly on the bacteria and usually controls the disease within a matter of a day or two. In its sodium form, sulfathiazole may be placed in the drinking water and easily administered to sick birds.

Other Types of Colds
The drug is not effective against all types of colds or against roup. Many cold conditions involve other bacteria or viruses, perhaps, and it is more difficult to control them directly. The poultryman must rely on sanitation chiefly in controlling these conditions.

Good management is essential in preventing respiratory troubles in the laying house. Many houses are not constructed to prevent respiratory troubles and even the better houses (from a construction standpoint) often give trouble because the ventilation is not adequate. One of the most essential and without a doubt the cheapest materials which the poultry-raiser can provide is fresh air. Yet, many poultrymen are afraid to allow their birds enough air, thinking that this will cause colds. Usually, excepting drafts or other pronounced changes, the opposite is true, and birds which are confined in a too-tight house will have respiratory troubles.

Rent A Safety Deposit Box
For Your Valuable Papers

**FIRST NATIONAL BANK
OF ENFIELD**

Presbyterian

Light Their Life with Faith

Bring Them to Worship this Week

Morning Sanctuary Service at 10:45 o'clock

ALWAYS AN ENJOYABLE EXPERIENCE

"SIDE BY SIDE"

Rev. E. P. Pines, Minister

PASTOR'S PARAGRAPH
We seek, by God's grace and guidance, to intensify our Christian passion in order to set at naught the modern accusation by our fellowmen, "Christianity cannot be true, for Christians themselves appear not to believe it." We are assured that a church on the march cannot be matched and urge all who are concerned to join our ranks of militant mission.

PRESBYTERIAN PROGRAM
Stewardship Sunday, November 8.
BIBLE STUDY PERIOD—9:45 a. m.
"The Church At Work in the Community" affords an opportunity for the adult classes to evaluate, according to their own decisions, the church's contribution to their life and living. There is a class for you and a chance to speak as you believe. Join us this Sunday.

The youth departments are pursuing an interesting and intelligent study of the history of the church with its adventure and inspiration. There is a group for every age.

SANCTUARY SERVICE HOUR—10:45 a. m.
Did you join the millions of America who attended worship last Sunday? If not, you are especially invited to BRING THEM TO WORSHIP THIS WEEK and give God an opportunity to light the light of faith. Music and meditation designed to make God's presence meaningful and a message "Side By Side" dedicated to God's purpose in Christ will make this a most profitable hour for your whole family.

YOUTH NIGHT—Wednesday, November 11.
WESTMINSTER FELLOWSHIP—6:30 p. m. Ages 9 thru 15 in a program of

GO TO CHURCH SUNDAY.

REINWALD

Produce Company

Your Purina Dealers

CARMI, ILL.

study and recreation.

Family Night, Friday, November 13.
Pot Luck supper at 6:30 p. m. with a program of entertainment and interest following which will include the movie, "All That I Have."

Bob Johnson's Feed Box

Basketball season begins this week for the Enfield Trojans. As the Trojans go against the Dahlgren Bulldogs last Tuesday and Altondale Yellow Jackets tonight. These boys would like your support throughout this season. Some of the boys that are on the squad are Norman Fechtig, Gene Voyles, Bob Johnson, Ralph Fields, John Fields, Bob Medlin, Don Campbell, Chester Maricle, Eddie Files, Chalmers Harris, Dick Fields, Billy Martin, Timmie Moser and Dick Brown. We have three very good managers, Gene Oldham, Ilerie Mitchell, and John Baugher.

So lets come out and back these hometown boys! It isn't if you win or lose, its the way you played the game. So we'll be seeing you at the Enfield Trojan ball game.

Enfield Folks—

Mr. and Mrs. Albert Dresden of Clinton Iowa, visited their cousins recently, Mr. and Mrs. Clyde Donham of Enfield, Mr. and Mrs. Marshall Tittle of McLeansboro, Mr. and Mrs. Fred Wolfinger, Mr. and Mrs. Clifton White and son Harold of Springfield, Misses Maude and Lillian McCord of Carmi.

Mrs. Alta Maricle of Fairfield, Mrs. Mose and daughter Paula of Kansas visited Mr. and Mrs. Rufus Files recently.

Phosphate

\$21 a ton Spread

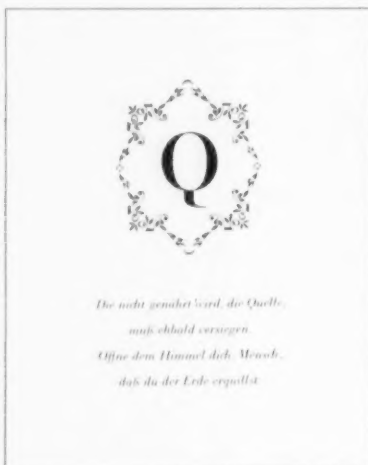
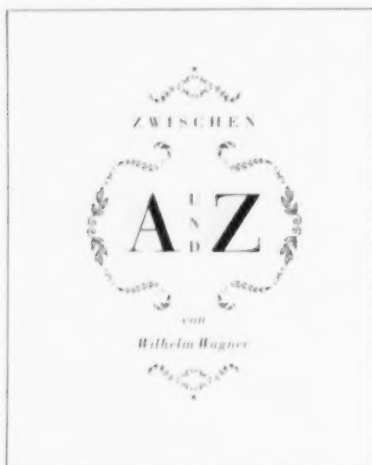
**Harvey Carter
MILL SHOALS, ILL.**

Miss Nellie K. Sirkle attended the tabernacle meeting in Evansville the 20th, and saw and heard Evangelist Charles E. Fuller and wife from California.

fills the page, which is printed in black, red, deep green, and yellow. Art is of an excellent cartoon technique, commands instant attention and interest. When the folder is opened laterally, the four-page spread presents reproductions of nine package enclosures. These are in color, presumably to match the originals done for such well-known products as Fleischmann's yeast and Bayer aspirin. Since it should be obvious to anyone that such enclosures are printed in the tens or hundreds of millions, the total represents big printing orders of the kind you have equipped your plant to handle in fine fashion and at low cost. On the second side of the sheet, where the title and back pages are printed, the two pages not visible in the folded item are devoted to illustrating and describing your equipment. The piece is exceptionally well designed, as already indicated, and is beautifully printed, as would be expected coming from the great House of Clement.

YOUNG MASTER PRINTERS ASSOCIATION of Western Australia.—We are impressed with the general layout of the cover for the May issue of your bulletin with all the type matter inside a panel of heavy rule against a background pattern formed by letters of the alphabet and characters like the ampersand printed in a very light green. Aside from the fact that condensed types are used where space is available for more pleasing regular-shaped ones, as for the line, "Quarterly Bulletin," wherein space is too wide between words, we consider the light green of the background too weak. It shouldn't, of course, be at all strong, but the characters forming the pattern background should be easily visible. Another point: The panel containing the type is too far to the left, making the distribution of "open" space on the four sides unpleasant. Proportion, which means a pleasing ratio between areas, is violated. There can be too little as well as too much difference in the width of comparative areas or margins. Here the front margin is relatively too wide. The front margin is approximately as wide as the bottom margin, and it shouldn't be. Margins should progress in width around a design, narrowest at left, next at top, then at right and widest at the bottom, just as is the rule in a fine book page. There is a point in one respect in having more space between paragraphs than between lines of type. It is highly questionable, however, if the advantages there compensate for the adverse effect such spacing has on the appearance of a page. If there is merit in extra space between paragraphs, there shouldn't be as much as you have inserted. A very little extra space would achieve the desired objective without decidedly affecting appearance adversely. A final word. Avoid use of condensed types where space doesn't make them seem necessary. The heading, "Stock Control," on the first inside page proves the point. Because this line was set so short, letterspacing was utilized. If readily noticeable, letterspacing has the disadvantage of creating a spotty effect. It is well to remember that the more condensed or bold the type is, the less letterspacing it will stand. Some space, however, may help extended faces.

Alden S. Baker does interesting things on his tabloid-size newspaper, the Enfield (Ill.) News. First, he prints it on coated paper, and does a sharp job of presswork. Second, and something we have never seen done on any other newspaper, ads are printed over color when an extra charge is paid

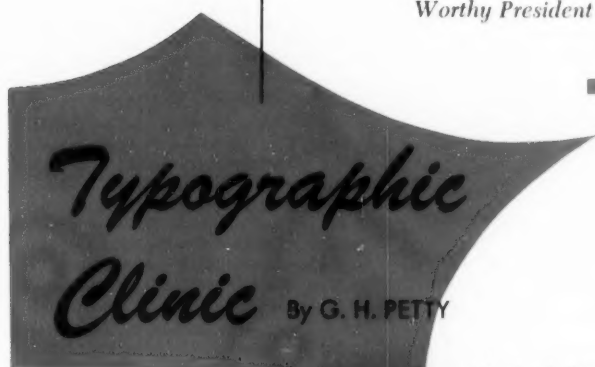


Characteristic pages (title at left) from beautiful brochure of B. Stempel Type Foundry, Frankfurt, Germany. Pages are 5½ by 8 inches and printed on a fine grade of soft, thin, antique white paper



Seattle Aerie No. 1
Fraternal Order of Eagles
extends to you a cordial invitation
to attend the
55th ANNIVERSARY BALL
Friday, February 6, 1953, 9:30 p. m.
Eagles Auditorium
7th and Union

ERNEST STUTZ
Worthy President



• The copy of the original of this paneled card came to the writer with a note: "This ought to be redesigned." And it should, for it has little to recommend it. If the type used in the top and bottom lines had been cast on even alignment, and if space between lines had been distributed more evenly and if the two bottom lines had been set in a size smaller type, the job would have been more nearly acceptable. Also, Bernhard Fashion type all the way would have

held the card together better and given it a more formal styling.

• In the reset this writer, feeling that paneled cards belong to affairs more formal than this, has used a plain card. The tendency in recent years, in the production of cards such as this, has been toward informality. For that reason a flush-left arrangement has been adopted, with extreme emphasis placed on the principal line. (Nothing has been said about it, but it is assumed that this ball was not for "free.") The addition of the eagle—the official mark of the organization represented—adds to the informality. The rule at the right and bottom adds interest and gives shaping to the mass.

THE PROOFROOM

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

Who Gets Mistered?

Q.—When initials are lacking, some titles require *Mr.* Some certainly don't. Another sort creates doubt. What is the rule for distinguishing one from the other?

A.—Daily we are confronted by a faith that we hope is contagious—the belief that somewhere there is a rule for everything. Tones on the “proper” use of *Mr.* would fill a library. But the deciding factors are the country in which you are trying to make this big decision and the publication in which the word will appear. We understand that it is a breach of good taste to refer to a surgeon in England as *Dr.* He must be called *Mr.* The use of *Mr.* once was used in sports reports in English newspapers to distinguish the amateur from the professional. Canadian papers show an inclination to use *Mr.* and ignore Christian names or initials as much as possible. In the United States, *Mr.* is rapidly getting lost.

There is no rule. There are only different rules for each and every publication for which you work.

A book on etiquette might be of help to you. Such a study confuses us, but we felt that we should mention the limitless possibilities, mister.

Legends and Periods

Q.—I notice that THE INLAND PRINTER does not use punctuation at the end of legends and captions. Many other magazines follow the same rule. But I work for a periodical that insists on using the period or whatever is called for at the end of captions. What can I do about it?

A.—You can follow the style set by the editor who employs you. Or you can replace him and set your own style. This matter is of particular interest to us and we would like to hear more comments about it. The modern trend, which has become fact rather than trend, is to ignore punctuation at the end of captions and legends.

No Point to Some Points

Q.—In copy from a number of sources, I've lately been noticing an increasing tendency to omit the comma after the abbreviation *Inc.* when it appears within a sentence: “Smith Printing Co., Inc. has announced . . .” I'm generally in favor of simplifying punctuation wherever possible, but that lonesome period usually brings me halfway to a stop before I realize I'm only partly through the sentence. Has anyone handed down an authoritative opinion on this matter of style—or

would you care to? The University of Chicago Press *Manual of Style* has been of no help.

A.—We would love to hand down an authoritative ruling on this matter, if we could think of one. Commas aren't as popular as they were in our youth. Like you, we would come to a complete halt at that period which lacks comma trailing behind. But that would be force of habit. Any moderately literate person could wend his way past the lack-of-comma to the meaning of the sentence. It boils down to whether one prefers open punctuation.

We don't like *Inc.* in any form, except possibly in financial reports. We have very little interest in whether companies are incorporated and aren't quite sure what it means if they are.

The Biblical Colon

Q.—We have been having some disagreement about the spacing of the colon when quoting chapter and verse in Scripture passages for our little church paper. Could you help?

A.—A colon is centered—with equal space on both sides—between chapter and verse. We cannot tell you how much space, not knowing the size of type you use.

Good Old Is & Are

Q.—Here is a sentence in customer's copy on which opinion is divided as to the verb *are* or *is*: “And, of course, for your convenience and pleasure there (are) the lovely Swiss Chalet with its continental cuisine and music by Endre Ocksay and his Orchestra, the William Tell Lounge with its table-height bar, the Garden Lounge, the Bismarck Inn and the Coffee Shop with popular-priced meals.”

I was inclined to use the verb *is*, thinking that the sentence implies there is this, there is that, there is the other, etc. A “Bump Grammar for 1954” should have a landslide sale.

A.—Matters pertaining to *is* or *are* in sentences like yours are supposedly settled by determining whether the writer was thinking in the singular or plural. You have a point in believing that “there is” is implied before the names of the various attractions. But there *are* so many attractions. Are you in a position to ask the writer whether he was thinking “there are all these lovely places” or “the whole place is wonderful”? That long sentence sounds like the writer might have the Bismarck Hotel in mind, and we are willing to go along with it—*is* or *are*.

It's too late in the year for a “Bump Grammar for 1954.” We didn't get our pencil sharpened for taking notes until the Ides of March were upon us. Any effort would be incomplete for this year when we are busily engaged in returning to normalcy.

Many Altogether

Q.—This sentence seems very awkward to me. Yet I don't know how to smooth it off without adding too much to it. “All are married and altogether have eight children.” Could you advise me?

A.—Perhaps this sentence sounded better when it was in the midst of other sentences. We find it fascinating rather than awkward. Could you say: “All are married. Their total production is eight children”? Or just mark the sentence as “awkward” and see what the writer does.

Not Pre-ferable

Q.—I notice in the January number of THE INLAND PRINTER, page 58, column 1, you divide the word *preferable* on the first *e*, that is pre-ferable instead of *pref-er-able*.

I have been reading THE INLAND PRINTER for 61 years, and will take this opportunity to ask if, by any remote chance, you have any of those ancient copies of your fine magazine. I would pay well for

Answers to It's a Quiz

Here are the answers to the quiz on page 42. What is your score?

1. True; one instance, 44 cents for 1,000.
2. Reverse stored rollers; cover with heavy grease.
3. True; it was one-to-four 30 years ago.
4. Better; one cause: more pride in work.
5. To follow a lower-case italic letter or lower-case roman numeral in tabular, outlined, or similar work.
6. Yes, but a modified keyboard must be added and other accessories arranged for the unit.
7. Yes; irritations—even cancer—could result.
8. b, d, f; others are American.
9. A—c
B—d
C—a
- D—b
E—f
F—e

a copy containing the beautiful ads set in a prize contest for Ault & Wiborg printing inks, of about the year 1884 or 1885 I am a retired proofreader.

A.—We will ask if any of our readers has a copy of the issue you would like. None is available in THE INLAND PRINTER files, save our bound volumes.

We weren't trying to set up a new fashion of dividing *preferable*. The wrong division was an oversight.

Old Stuff for Bump to Take

Q.—Wonder how Bump would take this: In these parts they laugh and laugh at the expression "Throw Grandpa down the stairs his hat." But—it appears correct to say "Do you want me to fry you an egg?" and "I will kill you a chicken." (This is, of course, Pennsylvania Dutch country.)

A.—Bump has been known to say "Can I fry you an egg?" (Don't accept. The cook isn't good.) Bump has been exposed to Milwaukee Dutch talk. And Bump has Pennsylvania Dutch kin folks who paint hex signs on barns.

Pause for Breath

Q.—One of our contributors uses commas as though they were paid for at our space rates, which are pretty good as things go nowadays. I have chided him gently, and the marks are easily deleted, but he always has a new and different rule concerning why a particular comma is required. Do you have any new and different rules as to why copy doesn't need to be flyspecked with commas?

A.—Our rule goes: A comma falls in naturally at the same point that a good reader would pause in reading the copy aloud. This is a sweeping "rule." It assumes that the reader is of sound mind and normal intelligence. Too many commas are distracting. Another rule we have is: Don't use punctuation unless the sentence doesn't make sense without it. Another rule is: Always use a comma before *but*. That rule was pounded into us in high school. It isn't a good rule. Don't memorize it.

Confusion Upon Confusion

Q.—One of your correspondents wants to know about compounds and hyphens. For years I have been killing hyphens. With prefixes and suffixes they are not needed. To help him, you look in a book which copied from the dictionary and proceed to confuse him more.

Why not just tell him to ignore all hyphens, and (like another reader who wants to discard apostrophes) forget all about them. Who cares?

A.—Without doubt, this is the simplest method of dealing with hyphens that ever crossed our path. And it would be a popular rule, we have no doubt. We could go back to Egyptian or Indian picture writing and get away from words altogether. Matters of style would still come up. You say: "Who cares?" Some do, some don't.

We have to "look in a book" once in a while to demonstrate that we have great

stacks of reference books, and to air the little bugs that live in books. (We looked in a book and found that they are called "silverfish.") We don't always agree with what the books say, but occasionally it seems like a good idea to let a reader make his choice.

Past Error Revealed

Q.—In looking for an article that ran in your July, 1953, issue, I found a very big mistake in the index. There is a transposition of articles. The article on the "Composing Room" is where the article on the "Proofroom" should be.

As you invite queries or comments I felt free to write you about this. I might add that I was certainly surprised to find this mistake in your magazine as we consider it the *tops* among the graphic arts industry publications.

A.—One is never safe from the errors of one's past. We (that editorial "we" means Bump in this case) also consider this magazine tops in its field. But it is put together by people who, like all people, sometimes make a mistake. We want the magazine to be perfect, but the odds sometimes are too great. It is nice to have reader-friends likewise sufficiently concerned about our goal that they will write and tell us when they find a slip.

Never Divide I'll

Q.—So many of your readers appear troubled about word division that I thought they might appreciate this—one of Thurber's "few standing rules of my own about humor": "4) The word *I'll* should not be divided so that the "I" is on one line and "ll" on the next. The reader's attention, after the breaking up of

"I'll," can never be successfully recaptured." This is from Chapter I of *Thurber Country*.

A.—This is a rule that we hope all of our division worriers will learn by heart. Linotype operators haven't given us much trouble about *I'll* but we can't say the same for typists who are instructed to copy a manuscript with 38 characters per line.

We're of the Old School

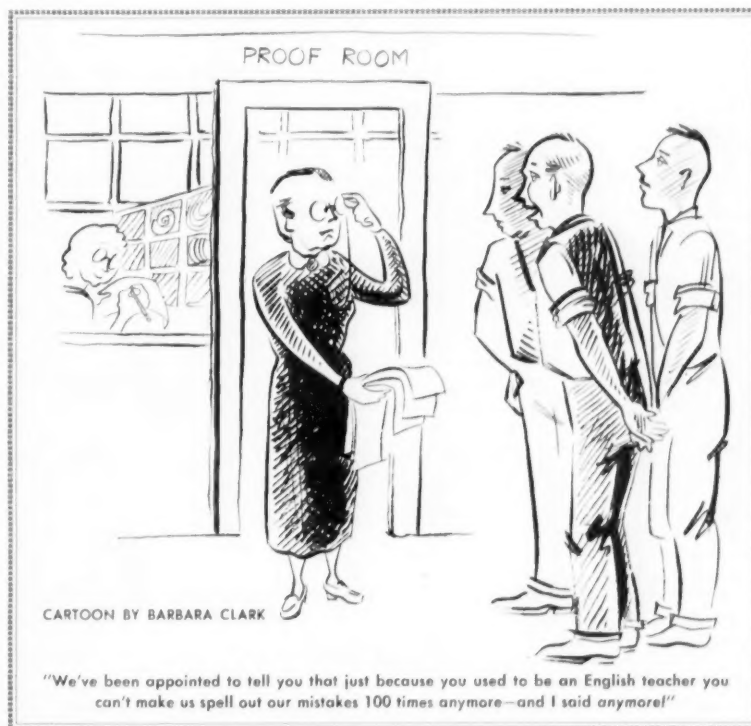
Q.—Is it now considered correct to indicate a quotation by using the marks only at the beginning and ending of the quotation, no matter how many paragraphs fall in between? I have noticed this oddity several times recently.

A.—You have been careless in selecting your reading material recently. It is not correct, because it is a confusing practice. We are sticklers for rules that came into being as aids to ease in reading. A quote mark should be used at the beginning of each new paragraph within the quotation as well as at the end of the final paragraph.

Close and Personal

Q.—I have been giving some consideration to an expression you used in "The Proofroom" in January. It is: "Galleys are 'proofed' at the printery with which we are most intimate." Is that a proper use of the word *intimate*?

A.—Possibly not, if you are looking at the first few definitions of the word in a dictionary. But the word does mean "knowledge arising from close personal connection or familiar experience" with one thing or another.



THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Renewed Flow of Type Faces Meets Mixed Emotions

Happy days are apparently back again for typophiles, typographic designers, and advertising layout men. New type faces, once more issuing from typefounders in an ever-increasing stream, are being alluringly depicted by beautifully printed specimen sheets. It would be nice to report that printers also are delighted at the prospect of a return to the harried days of the '20s and '30s, when it seemed that every time the phone rang someone (always a preferred customer) was asking whether or not some more or less exotic new type was yet available—in a full series, of course.

The period 1939 to 1945 witnessed a definite halt to the flood of new type designs that had threatened to engulf many printers, particularly those engaged in trade composition and advertising typography. Naturally enough, the European imports suffered first and most heavily, and this loss was keenly felt, because Continental type foundries had led the field in typographic innovation for a period of 15 years.

While to the dabblers in typography this slowdown seemed almost catastrophic, everyone else settled down with considerable relief to utilizing a more stable crop of types. Typography benefited because the really well-designed letters were given a better opportunity to survive. Composing rooms were already bulging with type cabinets that were tying up a considerable investment in space and metal, and that contained types that had been in many instances relegated to a typographic limberlost.

The standard classics — Garamond, Caslon, Baskerville and Bodoni—received a new lease on life as many newer but less available designs gradually fell into disuse. Typographic designers were forced time and again to use types considered to be hackneyed by many who practiced the profession. Nevertheless, a great deal of fine work was produced, often by modernists who learned that much was worthwhile in the best of the basic faces.

At the close of World War II, American Type Founders was the first to recover and build up to full production, particularly with prewar types. At this point the future did not appear to be too bright for most of the European foundries. Many of them were war-ravaged, and American printers were extremely doubtful of ever seeing a full recovery.

In this immediate postwar period, Amsterdam Type Foundry entered into an agreement with American Type Founders

under which the American firm would market many of the successful types of the Dutch foundry, such as Egmont, Libra, Rondo, and a number of other designs.

Meanwhile, the Bauer foundry in Germany slowly got into production with the types which had earned it an enviable reputation, such as Futura, Weiss, Corvinus and Legend. Very quickly, stocks were brought up, and the firm again turned to manufacturing new designs.

By 1949 both of these foundries were in full gear, Amsterdam coming out with Reiner Script, followed by DeRoos Roman, from the hand of S. H. DeRoos, Holland's great type designer. Bauer added an extra bold to the Weiss series and a similar weight to the Bauer Bodoni. In addition came Topic, from the board of Paul Renner, creator of Futura, and a roman named Horizon. The latest from Bauer is the wide gothic, Venus.

Three German type foundries, Stempel, Klingspor, and Berthold, are now all active in the production of prewar and new designs. The first Stempel type to be brought over was Trajanus, cut originally

in 1939 by Warren Chappell, American type designer and artist. Berthold types, now being marketed by the Amsterdam organization, include several designs which won popularity in the '30s, such as Ariston and Signal scripts. Post Antiqua, much used on the Continent, bids fair to see some use in this country. Klingspor is now represented by a small import house, which has sent to the trade specimen showings of the prewar types.

ATF has also been busy during this competitive period, bringing out two calligraphic faces, Quillscript and Heritage, in addition to Dom Casual, the freely drawn display letter.

The machine companies have not been idle, either, since 1946. An impressive array of new designs has been produced in matrix form for slug- and single-type casting machines. While some of this production has been in the form of new book types, a real effort has been made to round out the existing type families more fully with variations of weights and set widths and with new sizes to meet the frequent demands of specialized users.



The Inland Printer Announces

A NEW CONTEST

Matched Letterhead and Envelope

Here's an opportunity to "Do More in '54" by designing a letterhead and matching envelope that will win money and get nation-wide publicity for you—and influence printers here and in foreign lands. Follow the simple rules below and mail your entries at the first opportunity.

Remember, even though the prizes are decidedly worth trying for, they are really the least of the benefits this contest offers you. The greatest advantage is the opportunity to gain new ideas as to the many attractive ways in which a single piece of copy may be set. The many entries that will be shown after the contest is over will offer you the privilege of studying and learning.

Here's the Copy

Craftsmen Printers, Incorporated
Specializing in Distinctive Printing
1234 South Royal Boulevard
Middletown, U. S. A.
RAndolph 6-4187

Here Are the Prizes

First Prize: \$35 Second Prize: \$25 Third Prize: \$15
Fourth Prize: Two-Year Subscription to The Inland Printer
Fifth Prize: One-year subscription to The Inland Printer
Next five ranking contestants will be given a six-month subscription
Duplicate Awards in Case of Ties

Here Are the Simple Rules

Submit 15 proofs in two colors, one of which may be black. Any color stock may be used for letterhead and envelope. Also submit five proofs in black ink on white stock (suitable for reproduction purposes) of each form separately (letterhead as well as envelope).

All copy must appear across top of 8½ x 11-inch letterhead, but copy may appear anywhere on No. 10 envelope (watch postal regulations). Abbreviations in copy are permitted.

Type and cast ornaments only may be used. No special drawings or engravings permitted.

Proofs must be mailed flat. Be sure your name and address appear on the back of only ONE of the two-color letterheads and on the back of only ONE of the two-color envelopes. All others MUST remain unidentified for purposes of judging.

CLOSING DATE

Contest closes September 1, 1954. Address all entries to Contest Editor, The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Ill.



Your Slugcasting MACHINE PROBLEMS

By Leroy Brewington

Matrices Catch on Transfer

Q.—What causes matrices to catch on the right end of the line delivery channel rails, injuring the rails and also the thin matrices?

A.—Striking of the back rail of the delivery channel by the lower back lug of a matrix is due to the operator's sending a line up with undue force. It can be prevented by applying the delivery channel aligning piece D-1302, held by screw D-1301, and the assembling elevator duplex rail, long finger D-1049, held in place with screw D-713. Of course, the delivery channel front rail (D-1046) must be cut for the parts referred to.

One can now purchase a delivery channel front rail with a solid extension to replace D-1302. It has the same appearance as the extension on the back rail. Intertype has used the new style rails for years, but only recently has the Linotype been equipped with them.

Adjusting Spaceband Box Bar

Q.—What is the purpose and adjustment of the spaceband box center bar?

A.—The center bar (D-487) is for the purpose, when properly adjusted, of preventing the points of the box pawls from lifting more than one spaceband over the hooks of the top box rails (D-167 and D-431). To adjust the bar, loosen the screw in the plate (center bar bracket D-170) and move the bar (D-487).

The center bar needs moving only when different thicknesses of spacebands are being used. Through error, most of the bars are set so that the thickest band will just clear the two pins in the lower right end of the bar. Some operators say that if the points of the box pawls are sharp and properly positioned to pick up only one band at a time, the center bar is of little importance except to call attention to worn or damaged pawl points.

Metal Clings to Matrices

Q.—We are writing to ascertain why metal clings to the matrices. We are having considerable trouble with this condition, and oftentimes large pieces of metal go down the magazines.

A.—We regret you did not state just where on the matrix the metal adheres. If it is on the side walls the trouble is due to lack of tightness in justification or to the casting of short lines. If you send us about six galley proofs of recent matter set on your machine, mentioning the model and serial number of the machine and enclosing a lower-case "o" matrix, we may be able to help you.

Purpose of First Elevator Link

Q.—What is the purpose of the barrel with an eyebolt in each end, located at the bottom of the first elevator? How does one know when it is properly in adjustment?

A.—The first elevator lever link as now used on Linotypes provides equal pressure on matrices used in all three alignment positions. The lower front lugs or "toes" of the matrices are raised against alignment positions. This pressure is transmitted evenly by the first elevator through the spring in the link assembly. The very important alignment lugs of the matrices will last longer and maintain correct character alignment of the line of type when the link is properly adjusted.

The lever link casing encloses a spiral spring and a nut which has one groove in it to hold it in a constant position through the aid of a projecting lug anchored on the inside of the barrel.

When the first elevator raises the line for vertical alignment, the spring is compressed slightly. It is also compressed when the first elevator reaches full height and again when the recasting block (at the bottom of the elevator) is turned around as one would recast a mixed line of matrices.

Without exception, the first elevator should descend low enough in its downward movement with the line to allow the back lower lugs of the matrices to enter the aligning groove in the mold-keeper without friction, when the mold disk advances bringing the locking studs and stud blocks in contact for meshing. If the first elevator does not descend low enough, the advancing mold will shear the top of the lower matrix lugs. The downstroke adjustment is made by means of the back screw (banking screw) in the first elevator head, which comes to rest on the vise cap. When the first elevator rises for matrix line alignment there should be between the vise cap and the lower end of the adjusting screw a clearance of between .005- to .010-inch—preferably .010. (on the new display machines using the two-letter display mats a "shake" of not more than .005-inch is necessary to prevent damage to mats and back jaw.)

To adjust the lever link properly at the bottom of the first elevator, allow $\frac{1}{16}$ -inch from the link bushing to the top of the hole. At the top there should be approximately $\frac{3}{4}$ -inch from the bottom eyebolt hole to the top of the eyebolt nut. Don't mistake this nut for the small octagonal locking nut just above it. This smaller nut wasn't used on older models. It may or may not be on yours.

The Printer's Widow

To promote an interesting and informative discussion on the derivation of the term *printer's widow*, we might first define it as it is most generally understood by the industry and then explore some of the theories which have been put forward either as gospel or mere supposition.

Some years ago H. M. Leydenberg, when director of the New York Public Library, pursued this illusive personality without arriving at a satisfactory conclusion, except to find that nobody knew anything about the widow at all, other than to define the term, and even here there was no complete agreement. It is not to be thought that Mr. Leydenberg's investigations were limited to the shelves of his library. He hewed a determined path among well-known contemporary typographers, bibliographers, and lexicographers, and although he collected a rich assortment of opinions he wound up in a dead-end street.

The New York Public Library published the findings of Mr. Leydenberg in a most amusing publication entitled *The Typographical Widow—Who Is She? What Is She?* This booklet, issued in 1948, requested its readers, in the name of scholarship, to lend assistance in "pinning down this drab creature of make-up" once and for all.

The definition given by Webster's dictionary is as follows: "A short line or single word carried over from the foot of one column or page to the head of a succeeding column or page." Most printers would probably agree with this statement although there would be less accord concerning the various methods by which the widow may be circumvented.

However, whether or not the widow is a short line, one word, or a broken word, we do wish to learn her origin. Are there any takers?

Nailing Cuts the Safe Way

Here's a suggestion for comps who occasionally damage a cut in the process of nailing it to a new block after notching or sawing.

Pick up a nonpareil reglet about 20 picas in length, and lay it flat on the table of a power saw with the end to the blade. Adjust the gauge so that the saw blade cuts through the center of the reglet, and saw a slit about five picas long.

The reglet can be laid on the face of the cut, the nail placed in the slot and hammered down without any danger of the hammer striking the cut. The reglet can be removed when the nail head is flush, after which the nail set is used to finish the job in the customary manner.

Slug Retainer

A piece of common strap iron used in binding boxes and bales will prevent slugs at the end of a galley from falling down. The piece should be cut about one-sixteenth inch longer than the inside width of the galley, and after being pulled up by the middle against the type it will assume an arc shape with the convex side against the type. The spring of the metal presses the end slugs against the sides of the galley.

Interpreting the Sensitivity Guide

Recently we discussed in these columns the use of the step gray scale known as the Sensitivity Guide. In this discussion it was pointed out that whereas camera positives with dots which have halos or soft edges can yield a great variety of tone values depending on the length of exposure, the temperature and humidity of the plate-making area, the length or degree of development, and many other factors, contact positives are seldom as susceptible to these variations. Good contact positives have almost uniform density from center to edge of each dot and very little or no difference can be noted when exposures vary as much as 500 per cent. Development time and other factors similarly have less effect than is often thought.

Since writing the other article, some more information has come into my hands which shows further of what little value the Sensitivity Guide can be when contact positives are used. In one instance, exposure was held constant and various sections of a plate were developed to Step 7, Step 5, Step 4, and Step 2. There was no noticeable difference in the tone values in any of the sections of the plate. However, it was found that by altering the coating, rather large differences in tone values could be obtained. (All plates were made by the deep-etch process.)

If water was added to the coating, and the plate exposed either the same length of time as previously exposed, longer, or for a shorter length of time, and the plate developed up to a particular value on the Sensitivity Guide, the tone values were altered considerably.

Difference Between Plates Great

Likewise, if a more viscous coating were treated in the same manner as described above, and each of the various degrees of exposure developed to the same value on the Guide, a still different set of values was given to the tones produced from the original contact positives. However, both in the case of the less viscous and the more viscous coating, the exposure made practically no difference in the values on that particular plate. However, the difference between plates was very great even though the plates were finished to exactly the same step on the Sensitivity Guide.

Contrary to all previously published information, the plates which had been coated with the thinner coatings printed dots which were the same size or smaller than those on the positive, whereas the heaviest coating printed dots considerably larger than those on the positive. Not

only was this true of halftone subjects, but a halftone gray scale was also printed at the same time and the deepest shadow step, which was quite open on the film, printed solid on the heavier coating.

Further work along this same line indicated that even when two coating solutions were made up to exactly the same density, but to different viscosities, the same difference could be noted. Viscosity rather than density was thus found to be the more important factor to be controlled in coating formulations.

The above information perhaps throws a little different light on the subject of tone control. Elaborate diagrams have been published to show that the thicker the coating on a plate the greater the tendency for light to creep around the edges of the dots and sharpen them.

By the same token, it was supposed that the thinner the coating the more closely it should be possible to reproduce the same size dots as those found on the positive. Since the work on which this information is based used extremes of exposure in each case, and dot sizes corresponded regardless of exposure, the fallacy of the previous theory becomes obvious.

The above work further points out the importance of two factors in platemaking which are often passed over rather lightly. Some shops make their own coating and very frequently do not pay any attention to the viscosity of the solution. As long as they have the correct Baumé reading, they believe that it must be all right. They fail to realize that one of the hardest problems faced by the producers of the commercial brands of coatings is the procurement of grades of gum arabic which will produce solutions of uniform viscosity. It is often necessary to pay premium prices for such gum, and then a constant check must be made to make sure that it remains the same from season to season.

Factors Vary Coating Thickness

Another important feature of the platemaking operation which takes on a still more important role in light of this new information concerns the application of the coating. The size of the plate, the amount of water on the plate at the time the coating is applied, the speed of the whirler, the temperature of the coating solution, the temperature of the room, and the temperature of the water are all factors which vary the thickness of the coating on the plate. Thus they can all be considered to be factors which strongly affect tone values.

Although the Sensitivity Guide was never intended to control all of the many variables found in the plate-making operation, it can be an aid in standardization. However, it must be used intelligently. It must not be presumed that because two plates are developed to the same standard step that they will have the same corresponding tones. It should be safe to speculate that the same variables which affect the results with contact positives have a similar effect when camera positives are used, but the effect is not as noticeable in most instances since exposure itself is such an important factor.

Likewise, there is an old rule in platemaking which, as far as I am concerned, is as old as deep-etch gum coated plates. Always vary tones by exposure, never by development. Since exposure has practically no effect on contact positive plates, one should expect the tones which are on the positives. If you do not get the same tones, examine the coating or the method of applying it.

Photo-Litho Convention Set

The 22nd annual convention of the National Association of Photo-Lithographers is scheduled for Sept. 22-25 in Hotel Statler, New York City.



Win a "BENNY"

enter the

P. I. A.

Printer's and Lithographer's
Self-Advertising Contest

Obtain Rules and Entry Blanks

PRINTING INDUSTRY OF AMERICA, Inc.
719 Fifteenth St., N.W. Washington 5, D.C.

OFFSET...

QUESTIONS AND ANSWERS

Charles F. King will answer questions on offset. Write in care of The Inland Printer

Water Levelers Improve Quality

Q.—I recently heard a man address an advertising club and make the statement that it is now possible to print solid background colors more uniformly by offset lithography than it is by letterpress. He said that up to about two years ago this was not possible and the company for which he works was forced to use letterpress to print their labels. Has any new development come on the market during this time which has made such a radical change in lithography? I have not seen any improvement such as he describes in the work we have been putting out.

A.—I can only guess as to what improvement or new piece of equipment the speaker made reference, but from reports I have received I think he was referring to the fountain water levelers which have recently become popular. Almost a year ago I visited a pressroom which had just been completely equipped with these devices, and the supervisor told me he did not realize it was possible to print as uniformly as he was able to since their installation. Since a good many of his jobs had large areas of light blue on them, I am certain he was giving them a severe test. However, it hardly seems possible that such a simple little device should make as great a difference as he claimed.

Making Dry Offset Plates

Q.—Please tell us where we can obtain information about dry offset printing plates.

A.—There are photo-engravers in Chicago, Toledo, and Detroit who have made dry- or high-etch offset plates. In many cases these plates have been made of magnesium metal produced by Dow Chemical Company, Midland, Michigan. I believe that this company could put you in touch with the trade shops which have had experience with this material. Also, if you wish to experiment on your own, Dow could perhaps supply you with some information concerning the production of plates. This would be in addition to supplying you with the metal.

There are, however, some producers of dry-offset printing who are using copper, and others who are using zinc. I do not believe that up to the present there has been any single publication which has attempted to fully explain how plates with either of these metals are produced. In fact, the whole subject of relief offset printing is very much in the experimental stage at present, and information can only be picked up piecemeal from articles

which appear from time to time in trade publications and reports of talks or discussions given before various groups such as the Technical Association of the Graphic Arts or the Research and Engineering Council of the Graphic Arts.

Running Gloss Inks by Offset

Q.—Attached is a sample of a gloss ink job we ran by offset. I am always hearing people say that you can run gloss ink much better by letterpress. Do you think this job could be improved by running it letterpress? I don't believe I have seen letterpress jobs that look any better.

A.—The job you printed is every bit as good as one could possibly print by letterpress. In fact, I believe I would rather try to hold that fine reverse lettering open on a lithographic plate. The paper is to a great degree responsible for the quality of the job. Too many lithographers and letterpress printers speak of gloss ink as though the ink alone was responsible for the gloss, but inks dry with a gloss principally because the paper does not absorb the vehicle and leave the pigment particles uncovered. In letterpress printing, it is sometimes possible to flood the ink on to a degree that even a relatively poor stock cannot take up all of the varnish. Thus it is sometimes possible to print glossy ink by letterpress on stocks which would require more ink than it is possible to lay by offset lithography.

Getting Material From L.T.F.

Q.—From time to time you have made reference in your articles to material published by the Lithographic Technical Foundation. Where can I obtain these publications?

A.—The address of the Lithographic Technical Foundation is 131 East 39th St., New York 16, New York. The Foundation will be glad to send you a list.

Proper Reducer Is Necessary

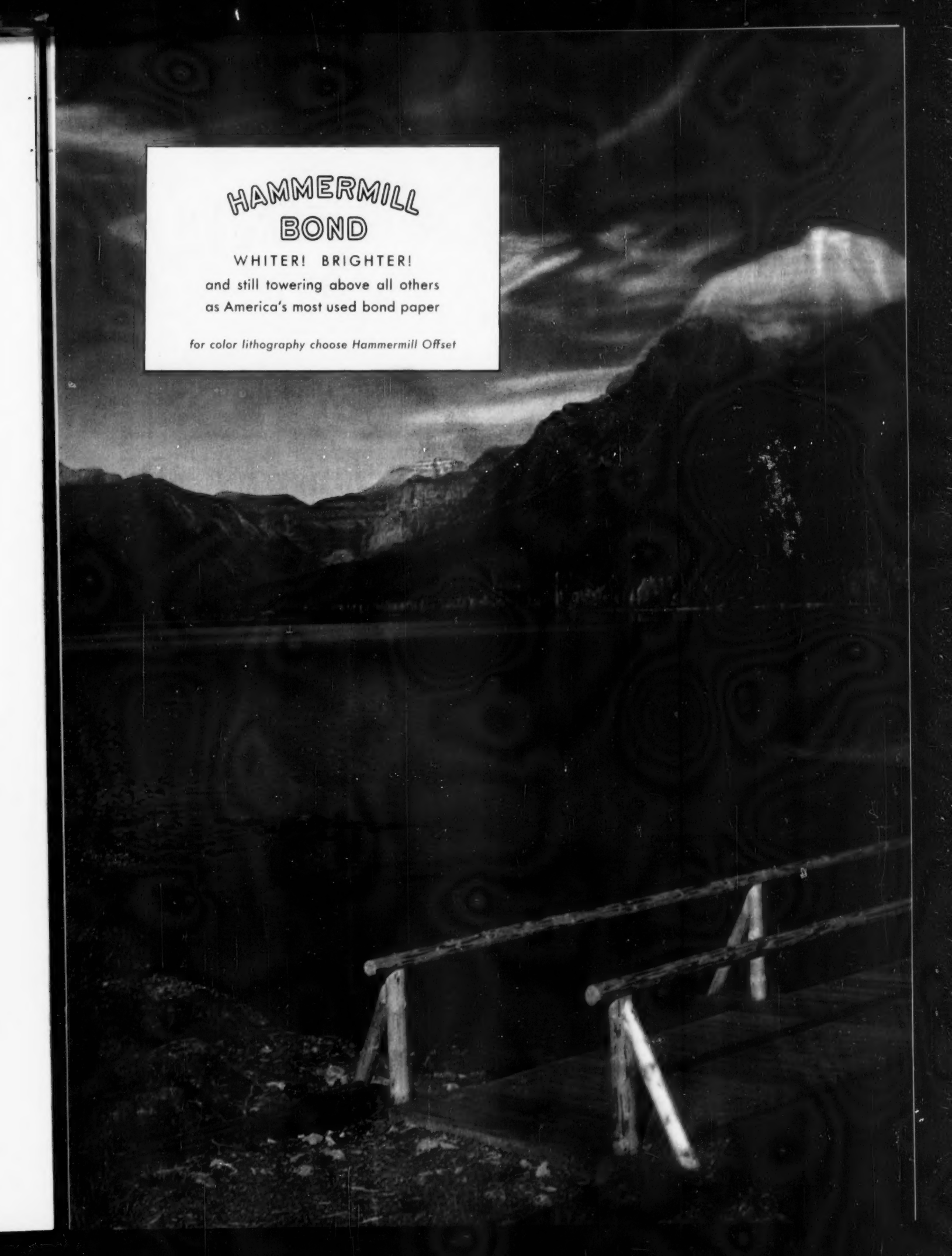
Q.—Every time we have a gloss ink job to run and we have to reduce the tack in the ink to keep from pulling the sheets out of the grippers or to stop picking, the pressmen want to add kerosene to the ink. They say that whenever we have sent for an ink man to adjust the tack, all he has added is kerosene. I think that they are wrong. The stuff the inkmaker added did not smell like the stuff we use. Another thing: it seems to take more of our oil than that which the inkmaker adds. Is kerosene the right thing to use to take the tack out of gloss ink?

A.—I am afraid it would be rather unwise on my part to try to tell you by remote control how to adjust an ink. I can say this: kerosene has been used to adjust many kinds of ink including gloss inks. It does reduce the tack very quickly, and frequently affects color strength much less than the quantity which might be required of another material. There are times when it is not advisable to use kerosene, and gloss ink compounds should be used. However, as far as the odor is concerned, ink-makers buy materials which are very similar chemically to kerosene but which are practically odor-free. Some of these materials have less tendency to evaporate on the rollers and the oil thus stays with the ink all the way to the blanket. Since it does not evaporate, it takes less to stop the trouble between ink and paper.

My personal advice is for you to consult your inkmaker and let him supply you with the correct reducer for his ink.



An increasingly familiar sight these days: scrapping an obsolete press to make way for more modern equipment. Jack Osborne, president of Forbes Lithograph Manufacturing Co., Chelsea, Mass., swings at an old press to make room for the new Harris 52x76 four-color offset unit crated in the background



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It types better! The new, improved surface of Hammermill Bond helps secretaries turn out neat, easier-to-read letters. Corrections are clean, because erasures are almost invisible.

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William C. Huebner demonstrates his color scanner to Offset Workshop registrants in Chicago March 6

Craftsmen's Offset Workshop in Chicago March 6 Draws Crowd of 275 From Midwest

Gratification was expressed by officers of the International Association of Printing House Craftsmen over the success of the Craftsmen's Offset Workshop in which 275 men from midwest clubs participated at Process Color Plate Co. in Chicago on March 6.

Thomas P. Mahoney, first vice-president of the International, and Gradie Oakes, past International president and owner of the plant in which the experimental educational workshop was held, reported, after the conclusion of the experimental workshop, to International President Howard King concerning its success which was beyond expectations. They reached him by long distance phone at his residence in York, Pa. President King said: "This successful workshop supplies the pattern for similar programs on all phases of shop practices, to be planned and adapted by the International and local Craftsmen to local needs, and will add greatly to the value of our educational work. I am gratified at the results."

The registrants arrived at the workshop at 9 A.M. as instructed; were divided into five groups and assigned by groups to study progressively camera where shots were made of line and pictorial subjects, followed by color separations; to the art department, where artists made color corrections on negatives, also positives; to the plate department, where different kinds of plates were made, and answers given concerning other kinds of plates; to the stripping department where several actual jobs were being processed; and finally to the proofing section where proofs were pulled to show results.

Skilled executives supervised operations in all departments and supplemented the work of the craftsmen on the various jobs. The supervisors were: Frank Preucil, research director, Chicago Rotoprint Co.; Melvin Smith, camera superintendent,

Chicago Litho Plate Graining Co.; Arthur Shadlen, general superintendent, Regensteiner Corporation; Fred Stueckman, art superintendent, Chicago Litho Plate Graining Co., and Al Zinner, superintendent of the litho plate section of Process Color Plate Co. Guest lecturer who came from the East to participate in the "offset workshop" program was William C. Huebner, renowned inventor of numerous devices used in the graphic arts industry, who demonstrated his color scanner.

At both the mid-day conference which followed the luncheon and the post-workshop conference which concluded the day's program, Mr. Mahoney presided and with the aid of the supervising "workmen"

Lithographic Technical Foundation Elects

The Lithographic Technical Foundation marked its 30th anniversary by staging annual membership, board, research and educational meetings Feb. 15-17 in Chicago. Reviews of programs, projects, and budgets indicated that Foundation continues to move ahead in all phases of its work. The board approved a budget which exceeds last year's expenditures, and the annual statement shows an increasingly strong financial position with corresponding reserves.



J. L. Landenberger

J. L. Landenberger of Ketterlinus Lithographic Mfg. Co., Primos, Pa., was elected president. He was moved up from the vice-presidential spot and succeeds William M. Winship of Brett Lithographing

answered questions whose range was as wide as the operations demonstrated during the "working" hours. In literature distributed by the Chicago Club of Printing House Craftsmen which shared with the International officers the responsibility and honor of conducting the Offset Workshop, International President Howard King was quoted concerning the objectives of the workshop plan of education as follows:

"There is great need for further education of not only our members but people of the graphic arts, in the various phases of our industry. The Craftsmen's clubs can do only so much, but it is my belief that a Workshop can accomplish much more than any other method."

Winning Litho Entries To Be Shown in New York

The first showing of winning entries in the Fourth Annual Lithographic Awards Competition sponsored by Lithographers National Association is timed for May 7-14 in the Hotel Biltmore, New York City, and will coincide with the May 7-8 annual convention of the National Association of Litho Clubs.

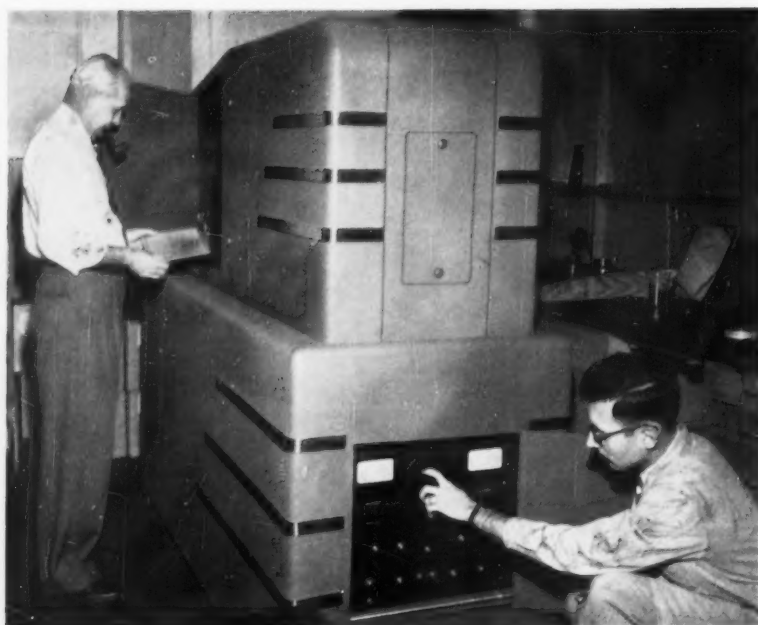
Headed by Lester J. Scott, United States Printing & Lithograph Co., the awards and exhibit committee supervised selection of judges who, working in seven teams, are rating entries in 44 classifications on the basis of art and design, functional value and technical excellence. Winners were due for announcement in March. The exhibition will be displayed at LNA's 49th annual convention June 7-9 at the Greenbrier, White Sulphur Springs, W. Va., and will then be taken on a tour of principal cities.

The mailing piece announcing the competition was designed by Lester Beall of New York City. It is a multi-color lithographed brochure printed by Kindred, MacLean & Co., Inc., Long Island City, New York.

Co., Inc., Long Island City, N.Y. The new vice-president is former secretary John F. Perrin of the United States Printing & Lithograph Co., Mineola, N.Y. B. S. Rosenstadt, Ardlee Service, Inc., New York City, was elected secretary, and another New Yorker, W. F. Cornell of Interchemical Corp., was named treasurer. W. E. Griswold continues as executive director.

New members of the 24-man board are Z. Wayne Adams of Magill-Weinsheimer Co., Chicago; C. D. Blanchard of the Rein Co., Houston; William H. Glover, Jr., of Sweeney Lithograph Co., Inc., Belleville, N.J.; Carl N. Reed of Niagara Lithograph Co., Buffalo, N.Y.; and Sam Weil of Keller-Crescent Co., Evansville, Ind.

Serving on the executive committee are Mr. Cornell, Mr. Perrin and Mr. Winship; W. M. Garrigus of the A. L. Garber Co., Ashland, Ohio; Harry A. Porter of Harris-Seybold Co., Cleveland; and Elmer Voigt of Western Printing & Lithographing Co., Inc., Racine, Wis.



Standard Register's New Printing Method Combination of Photography, Electronics

A revolutionary new method of printing, expected to have far-reaching effects both in reproduction of office records and in the graphic arts field, has been announced by M. A. Spayd, president of the Standard Register Company, Dayton, O.

Standard Register has developed a "Photronic Reproducer" which combines principles of photography and electronics to print instantaneously without phys-

ical contact with the paper on which it is printing.

The first such reproducer has been delivered to the Air Force at Wright-Patterson Air Force Base, Dayton. The reproducers are expected to be available commercially sometime next year.

Standard believes the machine will find wide application in reproducing office records either from microfilm or from opaque copy. The copy paper used by this ma-

chine requires no special coating or treatment either before or after the reproduction is made.

Standard Register is building the reproducer under license from its subsidiary, the Huebner Co. It is based upon patents obtained from William C. Huebner, for 40 years a leader in the graphic arts field. The reproducer consists basically of two chambers, separated by a plate of optical glass which has a special coating on one side. At the far end of one chamber is a light source and holder for the material which is to be reproduced, such as microfilm. The image is projected onto the glass on the uncoated side. If opaque material to be reproduced is used, reflected light, in place of projected light, is used.

The marginally-punched paper fed by pinwheels passes in front of the plate on the coated side. In the chamber on the other side of the paper is a fine mist, and an electrostatic grid to furnish a high voltage charge. The mist, a dye, is propelled by the electrostatic force to the surface of the paper in the form of the image projected from the back.

The coating on the glass, consisting of several metals, functions like a photoelectric cell. It converts light energy into electrical energy, causing the dye to be deposited on the paper in relation to the amount of light projected from the back.

No special paper is required. The principle of the reproducer also could be adapted for printing paper or fabric, or to put coatings on paper.

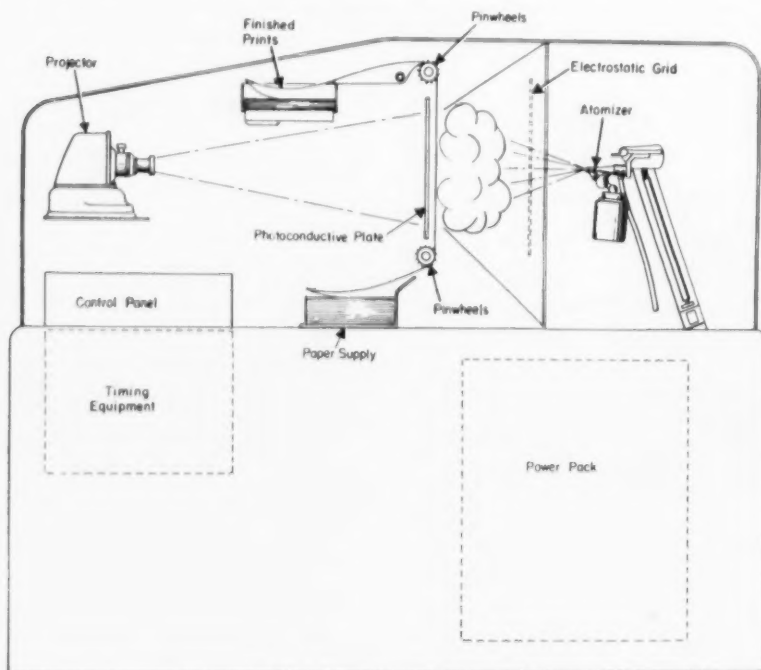
Morgan Library Purchases Book Printed About 1450

(Continued from page 39)

Typographical clues to the missal's priority were first ferreted out by Otto Hupp, a young engraver and type designer who acquired, around 1880, the copy that is now in the Staatsbibliothek in Munich. He did not give the book serious study until 1896. Then his detective work identified it as the forerunner of the Bible. He compared the crude typography of the earlier volume with Gutenberg's later clean-cut style. He called attention to the significant facts that the missal contains neither kerned letters nor specially thin characters that close gaps. Kerned and other special letters were consistently used in the *Psalter* and the Bible. Hupp wanted to know why the missal printer neglected special characters which represented a technical advance, and "if the missal printer stole or bought the type from the *Psalter* printer, why did he overlook an essential part of the font?"

Announcement of Hupp's findings shook the German bibliographical world. He was rated as an upstart with no credentials other than his practical experience. Hupp defended himself in three monographs. Since then there has been increasing scholarly acceptance of the *Constance Missal* as the earliest surviving printed book.

A glance at any page proves that the printer was experimenting with type design. Between the missal's tall unknerned S and the following letter there's an awk-



ward gap which the overhang of the Bible S closes. The Psalter and Bible show two styles of *r*, one regular, the other specially designed to follow rounded letters closely. Dr. Buhler notes that that special *r* in the *Psalter* is an adaptation of the rounded letter normally found in German Gothic book-hand; in the missal it is derived from the letter form found in monumental inscriptions, especially those in metal engravings.

"Gutenberg, probable designer of both types, was a goldsmith by profession," said Dr. Buhler. "What was more natural than that he should design the special *r* along lines familiar to him?"

Further evidence that the missal antedates the *Psalter* is gleaned from the fact that the former contains no abbreviation for the word "versus," which in each case was hand-written in red. The *Psalter* "versus" is a symbol printed from special type.

Dr. Buhler appraises the missal as the work of a man feeling his way in a new and unfamiliar art. "The weight of the typographic evidence favors a pre-Gutenberg Bible date," he said. "The printer was probably Gutenberg. Who else could have done it?"

In the Gutenberg anniversary exhibition at Munich 14 years ago, the *Constance Missal* held the place of honor as the earliest printed book, and the catalog dated it "probably before 1450." This timing has been acknowledged by Dr. Aloys Ruppel, director of the Gutenberg Museum in Mainz.

The Morgan Library copy, measuring 8¾ by 12¼ inches, lacks only the next to the last of the 188 leaves. It was owned originally by the Capuchin Monastery at Romont, Canton Fribourg, Switzerland, and bears the monastery's stamp on several pages. H. P. Kraus, New York antiquarian bookseller, purchased the copy and sold it to the library. Of the two other copies, one lacking 16 pages—the one Hupp owned—was on the market early in this century at about \$75,000.

The missal was the center of interest in the Morgan Library's exhibition of early developments in typography. Other exhibits included the Gutenberg Bible on vellum and the second Mainz *Psalter* (1459). The Morgan Library is the only one in the world owning all three of these monuments of printing.—HAL ALLEN.

Centennial Celebration of Ottmar Mergenthaler's Birth Is Planned

May 11, 1954, rounds out a century since Ottmar Mergenthaler was born in Hachtel, Germany. Plans for celebrating the centennial of the watchmaker and precision mechanic who invented the Linotype are going forward on both sides of the Atlantic.



Ottmar Mergenthaler at the height of his success

Hachtel will inaugurate its new town hall and Mergenthaler Museum on the centennial date. D. Stempel AG, German type foundry, plans to release in May a new face, Mergenthaler Antiqua, designed by Herman Zapf. Multi-color reproductions of a Mergenthaler portrait painted by Bernard Wichert have been prepared for distribution. Horst Kliemann, German publisher, will issue a 300-page book, *Stundenbuch für Letternfreunde* (*Book of Hours for Typelovers*), which reviews printing and literature over the past 2,000 years. A booklet entitled *Mergenthaler's Wundermaschine* has been printed in Germany.

On this side of the Atlantic, Mergenthaler Linotype Co. will publish a centennial book containing 72 text pages and

30 pages of illustrations. The company's German affiliate will issue a German version. Also marking the centennial will be the bestowal of the first Mergenthaler Awards for meritorious service in the field of Latin-American journalism. Established by the Inter-American Press Association on the basis of Linotype's \$62,500 gift for distribution in annual amount of \$2,500, the first awards will be presented at the association's October convention in Sao Paulo, Brazil.

Dedicated in January, the Mergenthaler Vocational Technical High School Building in Baltimore, where Mergenthaler worked at the height of his success in his adopted country, fulfills a 31-year dream and continues on an expanded basis the work of the Ottmar Mergenthaler School of Printing. Designed to accommodate 2,000 boys and girls, the school offers 40 courses, including those in graphic arts.

Dr. Herman Veit, the minister of economics for Württemberg-Baden at Stuttgart, Germany, is chairman of a committee to preserve the house where Ottmar Mergenthaler was born. The committee is raising funds and has asked for documents, letters and souvenirs associated with the inventor, which owners wish to turn over to the Mergenthaler Museum in Hachtel. Linotype & Machinery, Ltd., London, England, is contributing to the fund.

Plan 1954 Ohio Conference

Members of Printing Industry of Ohio are completing plans for their 1954 conference, which will be held May 8 at the Deshler-Hilton Hotel, Columbus. Included among the day's speakers will be Kenneth Burchard, assistant dean of the School of Printing Management, Carnegie Institute of Technology, who will discuss, "What's New in Our Industry," and R. C. Trundle of the Trundle Engineering Co., who will review current business trends. PIO members will also be given an opportunity to discuss the recently developed hospitalization and life insurance program for graphic arts employees.

House in Hachtel, West Germany, where Ottmar Mergenthaler was born on May 11 a century ago. Dr. Herman Veit, Minister of Economics for Württemberg-Baden heads a committee raising funds for preserving the structure. The room where the Linotype's inventor was born is now a Mergenthaler Museum. Committee raising funds for preserving house appeals for documents, letters, souvenirs associated with inventor. They will be added to Museum as exhibits



Scanning the Scene

Through the Eyes of



"JL"

Three Men and Three Tips

I have been doing much travelling since last turning out this column and, on the whole, it has been anything but a busman's holiday. In St. Petersburg, Florida, however, I visited three stalwarts of the graphic arts. I refer to Dixie Hollins and Ben Granger of the St. Petersburg Printing Company, and Thomas Drier, who writes a dozen or more "sales and good will publications," as he designates the company magazines he turns out, several for well-known paper manufacturers.

Because these men had something to say which, if applied, can be turned into profits, I must relate the more significant of their observations.

One whole wall of Mr. Hollins' office is covered with a gigantic photomontage (made in New York) of a hundred or more photographs of himself, relatives, and friends, constant reminders of things he has been interested in. There is a picture of himself driving a team of mules hauling coal in Kentucky where he was raised. There are shots of himself and wife during a trip around the world several years ago, but none of the air tour of South America from which he had just returned.

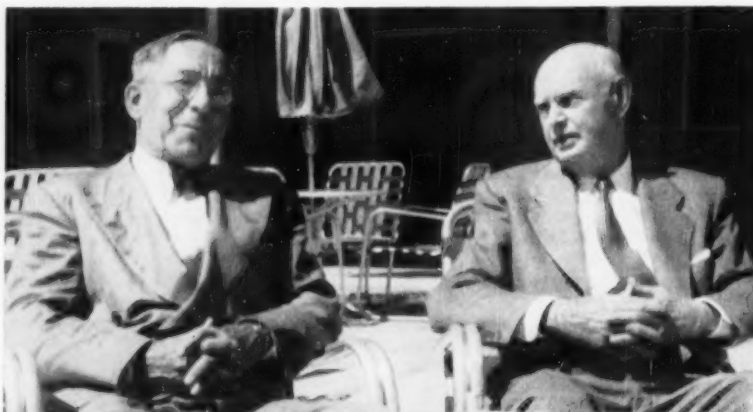
The St. Petersburg Printing Company is but one of his present interests. The contrast here is as great as that between driving a mule team in Kentucky and flying around the world. Among other interests is a cattle ranch in northern Florida where, to paraphrase an old song, "cattle aren't supposed to grow." I was told he got his big lift financially buying municipal bonds which most folks thought would never be paid, but they were at par and with interest.

He got possession of the St. Petersburg Printing Company in some such fashion, I gather, but didn't want it at the time, in 1932. He was then willing, to speak otherwise than in dollars and cents, to get rid of it for about one-tenth of what the business is worth today. Part of the low figure was because of the deplorable state of financial affairs in 1932, and part of the high figure is due to the growth of the business since 1932. Money was as scarce as hen's teeth at the time and there was no buyer. So Dixie Hollins kept the business and engaged a good right hand in Ben Granger to operate it.

Dixie and Ben seemingly made an ideal combination. Dixie, on his record, is the financial man *par excellence* — the kind they say succeeds at anything — and Ben is a hustler who knows the printing business from A to Z. The day I was with him

was Ben's fiftieth anniversary in the printing business. One of the fellows in the shop told me he could uncannily spot one small error in a big sheet of many pages. I wasn't in Ben's office ten minutes before he hauled out a letter disclosing the company had just won another award for the excellence of its color printing.

In my book, one of the very first essentials to complete success in the printing business is a desire and the ability to do good work. The special point I gathered from sitting at lunch with Ben and Tom, however, was that inability to collect is virtually unknown with the St. Petersburg Printing Company. Ben told of another printer asking him how many statements his company mailed out at each year's end. The inquiring printer admitted to several hundred and Ben declared that he



Thomas Drier, once editor of *The Printing Art*, now of numerous external company magazines, and Master Printer Ben Granger load reporter with ideas here passed on to readers of *The Inland Printer*

had to send out fewer than twenty and collected them.

The big point is that the St. Petersburg Printing Company selects its customers, takes only first-rate risks, if they are risks at all. Following that practice over the years, a customer list is like one of so-called "blue chip" stocks which no one fears. A printer can be too eager for business, Ben says; the loss of one billing can wipe out the profits on a number of others. Following a policy for years of accepting business only from high-grade customers, the St. Petersburg Printing Company enjoys today all the volume it can handle without the risk involved in nonselective selling.

Tom Drier mentioned something equally important to success in the print-

ing business. Tom is erect and just spare enough—a splendid specimen physically, and he'll turn seventy, come May. During the winter he divides his time writing his magazines and shooting a golf game in the 80s. For the summer, he goes back to Worcester, Massachusetts, where he has a second home, and there devotes himself to the same writing-golfing routine.

His is also something of a Horatio Alger story. He was working in a restaurant while attending high school in Wisconsin when a tourist printer eating there told him he was smart enough to be a printer. The upshot of this was he got a job in the plant of a local newspaper. To make a long story short, he was soon foreman.

Tom Drier did not work in the printing shop long. He wanted to write, could write, and did write, and still writes—a lot. He was for some years editor of a splendid magazine of this industry which few living can recall but which had a wide appeal up to its end, *The Printing Art*, published at the University Press, Boston. It and *THE INLAND PRINTER* fostered my early ambition to be a good printer.

Tom Drier also picks his customers, and demands certain qualifications of the printers of the magazines he writes. His No. 1 demand, however, seems to be keeping promises and delivering goods on time. During lunch a printer was named who would promise delivery glibly but invariably couldn't keep his promise. Tom

Drier delivers his work when it is due—golf to the contrary notwithstanding—and will not work with a printer who doesn't do likewise.

So, from the three stalwarts my younger readers should learn the importance of three things, especially true if they contemplate going into business for themselves. From Dixie Hollins, the lesson is to know business, figure things out, and then go ahead. From Ben Granger, it is to insist on quality of craftsmanship and then select customers from only top-rate concerns. Delivery on time is no simple fetish with Tom Drier. His insistence on keeping promises is highly important. Making them lightly has cost many a printer many an order—maybe, in the end, his business.

Business End of Craftsmanship

In mid-February I met with officers, committee chairmen, and other leaders of the International Association of Printing House Craftsmen at their customary business session between conventions.

Theodore Roosevelt once said, as nearly as I can recall, that every man owes some of his time to the industry with which he is identified. It was my first real experience behind the scenes in organization procedure, and I was greatly impressed with the work of those men at Cincinnati. They not only made decisions on current affairs of the organization which now includes nearly one hundred local groups and approximately 13,000 members, but planned for future growth as seriously and intelligently as any corporation's board of directors with big money at stake could plan—all without compensation.

Why do they do this? The uninitiated might say because they enjoy it. Maybe they do, but I am convinced any such enjoyment is incidental to the true reasons. Most members of the so-called official family of the organization have been members for years. They joined as youngsters and benefited from membership as all must who belong to this particular group with a record of service second to none. My view is that these men are impelled to give their time and effort—and, sometimes, money—for two reasons. One is to compensate the organization which has been so helpful to them personally, and the other is that one of life's greatest satisfactions is in the feeling that one has helped others.

The International Association of Printing House Craftsmen is a truly great organization, and the present administration headed by President Howard N. King, Vice-Presidents Thomas P. Mahoney, Henry A. Schneider and A. R. Tommasini, Treasurer Albert L. Kolb, Past-President Gordon J. Holmquist, and Past-President Gracie Oakes serving in an advisory capacity, is doing a sterling job.

Leaders such as these are always coming up with new ideas to interest and help those working in the graphic arts. Presently, the new idea involves so-called workshop sessions on specific angles. The idea is to "get down to earth" more than is possible in meetings where talks on this and that are the rule. In workshop sessions, participants do jobs under the supervision of an expert or watch such an expert do the job rather than simply to tell about it. It seems to me this new idea can easily prove more helpful than anything heretofore attempted because it is more practical. Of course the plan is limited to some specific field such as typography, offset platemaking, etc.

I congratulate members of the International Association of Printing House Craftsmen on having as their leaders members who are as interested in the organization as they could possibly be in a business of their own, and who realize that new products and increased sales in the shape of new ideas and more members are essential for the greatest good.

J. R. Frazier



Coordinator Howard Massman (left) is pictured with E. K. Reinhard (center), secretary-treasurer of the Allied Printing Trades Council, and Leon Shingledecker of the Federal Bureau of Apprenticeship, following an Apprenticeship Night meeting by Dayton Craftsmen. A printing display was also featured

School-Industry Program Serves Printing Industry Needs

(Concluded from page 47)

5. Equipment needs and shop layouts for the new building have received proper planning.

6. An offset plate-making department has been added.

7. Approximately 90 per cent of those graduating from the coop printing program are staying in the industry.

8. Plans were arranged for a member of the instructional staff to spend two months in an offset plate-making plant for valuable practical experience.

9. Many equipment and supply items have been contributed by the industry.

Housed at the school is the Craftsman Memorial Library sponsored by the Dayton Club of Printing House Craftsmen. P.I.A. and numerous individuals have made contributions to this library, which is dedicated to printing craftsmen of the past and provided for the benefit of craftsmen of the present and future. Books and educational materials are available to all Dayton schools and plants as well as to responsible individuals interested in the graphic arts. This library was a 1951 "Printing Week" project of the Dayton Club of Printing House Craftsmen.

The Dayton Club of Printing House Craftsmen has joined with the local Printing Industry Association to pay the expenses of the vocational school's printing trades coordinator to meetings of the Educational Council of the Graphic Arts Industry, Inc. and the International Graphic Arts Education Association. The coordinator is a member of the Council's Educational Procedures Committee. He spoke to a combined meeting of the Dayton Craftsmen and P.I.A. regarding the Education Council's activities on September 18, 1953. The conclusion of discussions was that a local community will benefit from the Education Council's program to the extent to which it organizes

and participates in the program. Dayton has organized. Frank Pfeiffer, vice-president and general manager of the Reynolds and Reynolds Company, is heading a program to urge local plants to provide financial support to the Council by annual \$100 contributions.

On February 25, apprentice education was discussed at the annual meeting of the Dayton Allied Printing Trades Council which was attended by presidents and other representatives of all affiliated printing craft unions.

The Dayton Printing Industry Association sponsored a meeting on January 18, which was attended by Printing House Craftsmen, high school principals, printing teachers, guidance counselors, and a panel made up of representatives of two local colleges, industrial arts, vocational education, and industry representatives of the Dayton metropolitan area.

Kenneth P. Morse, chairman of the Dayton Printing Industry Association's education committee, spoke on "Educational Needs of Dayton's Printing Industry." Education members of the panel are to suggest better methods of meeting these needs at a future meeting. Copies of Mr. Morse's challenging talk are being mailed to all members of the Education Council of the Graphic Arts Industry, Inc., 719 Fifteenth Street N.W., Washington 5, D.C. Again, Dayton schools and industry are cooperating for a better community.

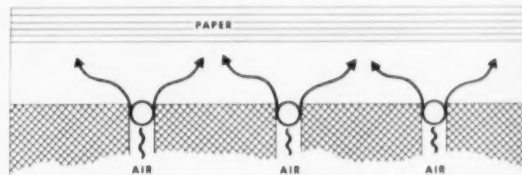
On February 23, Samuel M. Burt, executive secretary of the Education Council, visited Dayton to look over the school program. He also visited plants in which students and graduates are employed. Mr. Burt told a luncheon group made up of printing union representatives, the school advisory committee, Craftsmen and P.I.A. boards: "Industry-school cooperation in Dayton is as fine as I have seen in any city of comparable size in the United States."



With this Seybold Cutter, the Paper "Floats on Air"

Shoving stock into a big paper cutter used to take lots of brawn. But it's not necessary now. You can get a Seybold cutter with an air-film table to do the muscle work. The air film steps up productivity by taking much of the hard labor out of paper cutting. Here's how it works:

There are a number of tiny air jets in the surface of the cutter table. Each is closed over by a spring-loaded ball valve. When a lift of paper passes over the jets, the valves open and a film of air is released under the lift. Here's how it pays off:



No more "wrestling" is the operator's profit

On lifts as light as 30 pounds, the air film reduces friction between paper and table by about two thirds. On lifts as heavy as 400 pounds, friction is reduced by as much as 85%. The operator can position heavy lifts on the table with the finger tips of one hand.

More accurate work is the super's profit

The operator has no trouble jogging heavy stock snugly against the side and back gauges. He can be sure of cuts that are square and parallel every time. His work is just as accurate at the end of the day as in the morning, because he's not worn out from pushing and shoving heavy lifts. The bindery superintendent knows that these things add up to an improved flow of accurate work.

More production is the owner's profit

With the operator able to concentrate on precise cuts and trims, spoilage is reduced and customer complaints diminish. The steady pace at which he can work keeps a bigger volume of paper moving through the cutting room. This is shown by actual production records of owners using air-film-equipped Seybold cutters. They report substantial increases in volume over cutters with standard tables.

Cutters with automatic air-film tables, featuring patented Seybold refinements, are now available. These air-film tables can be furnished as optional equipment on new Seybold cutters in the larger sizes—50", 64", 85" and 94".

Everyone profits from improved graphic arts equipment. To develop and test such improvements, Harris-Seybold maintains a million-dollar-a-year research program for its products: power paper cutters, continuous book trimmers, offset lithographic presses, sheet collating machines, multiple-spindle paper drills, litho-chemicals, and other fine graphic arts equipment. Consult Harris-Seybold Company in all principal cities, or at 4510 East 71st Street, Cleveland 5, Ohio.

HARRIS-SEYBOLD

fine graphic arts equipment . . . for everybody's profit

Seybold 64" Auto-Spacer paper cutter, equipped with air-film table, at Rudisill and Company, Inc., Lancaster, Pa. Color photograph by Cornelius.

Printers Today Must Be More Than 'Just a Printer'

(Concluded from page 43)

high, or your competitor's price too low, to prevent your obtaining an order, if price was the main factor. That 10 or 12 other firms may have quoted on exactly the same printed piece having the same copy and format, design and layout, may give some indication to the printer that the customer is thinking of printing as a manufactured product rather than as an individual, custom-made service. When you quoted "exactly as copy," you gave him no cause to think otherwise, for no questions were raised as to changes that might have been made to improve effectiveness. It became instead just another order filled and executed by "Just a Printer."

A very good example of the simplicity of a question that spelled sales is this story. During the last war, a friend of mine was asked to serve on a committee which suddenly decided that it needed printed supplies. My friend was asked to be responsible for this particular assignment. Someone on the committee handed her a printed card similar to the one decided upon. Nearly everyone knew a printer, and because the order was quite small, it was suggested that any printer would do. Armed with the sample and the list of printers furnished by the committee, my friend started out. She was unable to get in touch with me at the time, and so she decided to report her findings to me later.

When she did, I was most interested in her reaction. Here it is. "All the printers I saw, with one exception, quoted me on this card exactly as is. The one exception, a man with a very small shop, asked the most intelligent question: 'Does it have to be this size?' I told him that so long as the print was readable and the card could be mailed in a No. 8 envelope, he could make it any size he liked.

"He replied, 'That's good, because this cuts to a lot of waste, and I can save you money if it's a little smaller and a different shape.' Now why," asked the committee volunteer, "could not other printers have told me that?" I explained to her that sometimes a larger shop, being dependent upon others than owners for such suggestions, was at a disadvantage, but many of the larger shops kept one person doing nothing but serving the over-the-counter customers with ideas suited to their requirements, and perhaps she had not been lucky in her committee's list.

The fact remained, however, that the man who asked the simple question got the order. And that was not all. The quantities required exceeded all expectations, and the little printer engaged other firms to share subsequent orders with him. By not being "Just a Printer," he had set the pattern for an important job which netted him a nice profit. But the main point was this: he established confidence with that committee, so that they learned to seek his advice on all their printing problems. One day someone asked, "Why does Mr. Jones decide upon all printing requirements?" The answer was simple: "He studied our needs before his own, so we have confidence in him. If he cannot han-

dle a particular job, he makes sure that a competent firm does handle it."

Sometimes the very simplicity of a thing eludes us. Sometimes an uncluttered mind appears to have the ability to see quickly the possibilities for improvement, and any question arising from this clarity of thinking should always be a direct and simple one.

It has been suggested that readers of these articles might endeavor to classify themselves and those for whom they are responsible by using some of the material in these articles as a guide. To total up the findings at the end of the series might prove interesting and enlightening.

Are you a sales manager? Is it possible for you to classify your salesmen, based upon their approach to redesigning a printing job with the customer's benefit in mind? Thinking of your sales force and their sales, would you say that the last three months', six months', or year's volume indicated a "new idea for my customer" approach, or would you say that their sales volume is 90 per cent order-taking? True, order-taking is better than

nothing, but this type of salesmanship does not always give promise of a bright future for the printer and his plant, nor to the graphic arts industry as a whole.

Perhaps one of the greatest assets that any human can have is the power of original thinking. On every hand you hear that today this is one of the lost arts. Therefore, if you, as an executive or sales manager can take steps toward developing in others that art of thinking that is the forerunner of all original ideas—ideas that should be in print, thus taking their part in this business of everyday living—then you may be sure that you are doing your part toward removing any stigma from the term "Just a Printer." Instead, why not say, "I, John Jones, am a Printer, a physician for ailing and suffering sales, the prescriber for rejuvenating the lifeless product, a straightener of knotty nerve centers in financial statements, the medical adviser for increasing the blood count of your business. Give me your confidence, and I will help you retain for your business a clean bill of health. See your printing physician regularly."

New One-Floor Plan Is Considered Ideal for Small Plant

(Concluded from page 45)

kept moving costs down. When equipment was unloaded from the riggers' trailers, no time was lost in placing it in its proper work-flow spot.

The flow is circular, but it has all the advantages of straight-line operation. It starts with composition at the right of the office door, runs through presswork on that side and in the center rear, and then goes across to the opposite side for cutting, folding, binding, wrapping, and delivery to trucks through an overhead door. Outside this door is a 100-foot parking space with a loading area that extends through the door into the plant. This facilitates handling of incoming supplies and outgoing completed work. The area can be floodlighted at night. Truck and customer parking is of great value, and drop time for unloading stock is down to a minimum.

Each new job comes from the office in a large manila envelope with spaces for all details from the customer's name to ledger and completed job book entries. The job goes first into an open cabinet with compartments labelled "new jobs," "proofs to be read," "jobs to be corrected," "ready for press," "proofs out to customer," "awaiting stock," etc. The cabinet is within a step of the composing machines and make-up sections.

The next step after proofs are stamped final is routing the job to the stock and cutting section. Cut stock is placed on tables and rolled to the press section. In the meantime, the OK'd form is placed in a steel galley cabinet and its location is noted on the job envelope.

In the center of the press section are boxes slugged for each machine. A schedule order is set up each morning for combining similar size sheets, ink colors, etc. The printed sheets are moved on roller tables to the bindery opposite the press sec-

tion. After folding, collating, stitching or other operations, the job is wrapped and labelled with the customer's name, contents, and pick-up or delivery instructions. Completed work is moved to a point near the office and the overhead door leading to the parking space. Then the office checks the job envelope for time consumed by all departments, for stock and other factors that determine costs, and for comparison with estimates made before the envelope started following the job around the work-flow cycle.

From its earliest days the Sentinel business has been owned and operated by the Van de Water family. Kenneth B. Van de Water, Sr., of the third generation, is now president, and Kenneth B. Van de Water, Jr., is secretary-treasurer. Robert Hain is plant superintendent.



Walter A. Sittig borrowed \$1500 back in 1899 to help form H. B. Rouse and Company, manufacturers of composing room equipment in Chicago, and became its secretary. Today, 55 years later, he is still secretary and active in company

WHAT'S NEW?

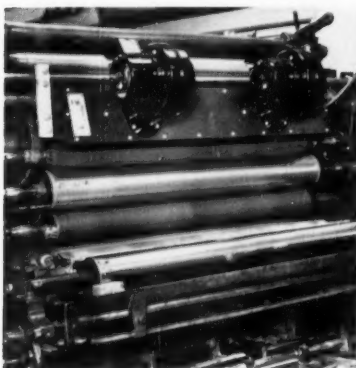
IN EQUIPMENT AND SUPPLIES

Mergenthaler to Introduce Linofilm

Mergenthaler Linotype's new phototypesetting device, called Linofilm and described by the company as a radical departure from the conventional Linotype and from other phototypesetting devices, is scheduled for first showings through the week of April 19 at the Brooklyn, N. Y., plant.

The machine is said to be based on established scientific principles and engineered for simple, reliable operation. It is not expected to supersede the hot metal machine as a source of composition. According to Martin M. Reed, Mergenthaler president, it is "destined to open new vistas in certain types of printing from the standpoint of typography and economics." He describes the Linofilm as far in advance of any phototypesetting machine on the market or announced to the trade, and as the first of a new line of units designed to meet efficiently and economically the exacting requirements of particular classes of composition.

Among the trade groups viewing the demonstrations will be the Eastern Conference of the International Typographic Composition Association and the American Newspaper Publishers Association, whose New York meetings coincide with the showings.



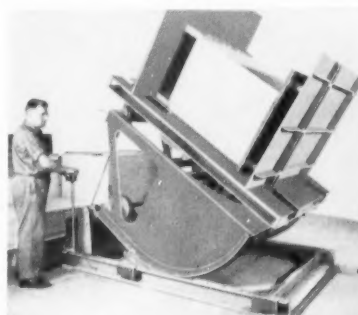
Aqua-trol moisture control device on 22x29 press

Offset Moisture Control

Interstate Offset Products Co., 411 M & M Bldg., Houston 2, Texas, has announced that complete specifications and prices are available for large-press models of its offset moisture control device. Called Aqua-trol, the unit was first introduced for use on small offset presses a short time ago following four years of field testing by a Houston printing plant.

Consisting of a motor-driven blower and a hooded heating unit, the device maintains a controlled evaporation differ-

ential between plate and ink roller surfaces, making it easier for the pressman to maintain the proper ink-water balance. In operation, Aqua-trol has the effect of increasing the moisture evaporation area of the press, thus reducing the amount of water that penetrates into the inking system. Stripping and blinding are said to be greatly reduced or eliminated, and ink dries faster because it is moisture-free.



Skid-turner uses minimum squeeze, cuts damage

One-Man Skid Turner

After a year's field testing, which reportedly showed extensive savings in labor costs and stock damage, the Southworth Machine Co., Portland, Me., has announced the Southworth skid turner. Capable of handling up to 5,000 pounds of stock in sizes up to 52x76, the machine can turn a full skid in less than three minutes. Because the skid is turned on its side before rotating, only minimum squeeze is required, and stock damage from excess pressure is eliminated. The operator is in full control of the skid at all times.

Portable Illuminated Magnifiers

Complete redesigning of its line of Flash-O-Lens illuminated magnifiers has been announced by E. W. Pike & Co., 492 North Ave., Elizabeth 3, N. J. Used by engravers and pressmen for inspection of plates and color register, the magnifiers are available with 5- to 40-power lenses combined with battery- or line-operated light sources. The newly-designed housings are made of heat-resistant plastic.



Portable magnifier features built-in light source

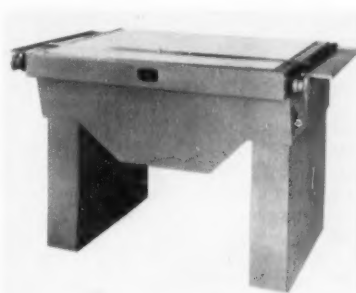
Positive-Working Offset Plate

A new type of offset plate that eliminates much of the time and equipment needed to make conventional plates has been announced by Azoplate Corp., Summit, N. J. The feature of the new plate is that it exposes to a positive rather than to the usual negative, yet yields the conventional positive image.

The light-sensitive compound used on the positive-working, presensitized plate forms the printing image on the areas that are protected from light—the reverse of the usual reaction on negative plates. A solution is used to remove the chemical from the exposed area, and the plate is ready for the press. No whirlers, sinks, running water, or coating solutions are necessary, and the manufacturer claims that the equivalent of a deep-etch plate can be made within a few minutes without the need for specialized skill.

Sharper definition of final printed copy is said to be easily obtained with the Enco positive-working plate, especially in multicolor work where film positives are now used, because it is unnecessary to make film negatives from the positives before making the plate. It is also possible to utilize engineering drawings or any other work done directly on transparent material, as well as the film positives made from microfilm originals and from phototypesetting machines.

The new plates, which are being handled through Enco distributors, are currently available in sizes up to 25½ x 36.



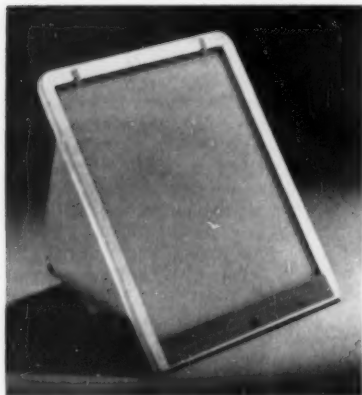
Layout table features three-way lighting system

Layout and Line-up Tables

A new line of layout, stripping, and line-up tables for offset lithographers is being produced by Bar-Plate Mfg. Co., Orange, Conn. With illuminated tops ranging in size from 20x24 to 62x84, the models feature a three-way fluorescent lighting system that can be adjusted by the user for varying working conditions. The Pacemaker line-up table features a vernier-controlled horizontal straightedge

that rides on stainless steel scales located at each side of the table. For applications in which an inexpensive table is needed, a special tilt-top model is offered in the 20x24 size for use on a desk or table top or on its own steel stand.

The Bar-Plate company is also offering its vernier-controlled horizontal straightedge as a separate item for mounting on any light box or layout table, thus converting it into a precision layout table.



Kodak viewer is designed for right color balance

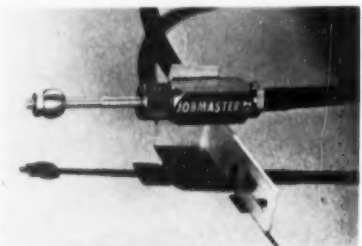
Color Transparency Viewer

To achieve proper color balance for viewing color transparencies, spectral and luminance characteristics have been held to rigid standards in a new transparency viewer produced by Eastman Kodak Co., Rochester 4, N.Y. The device, called the Kodak Transparency Illuminator 10x10, is made of high-impact Styron plastic sheet with white translucent Plexiglass and a special blue glass filter for proper color correction. It can be used for viewing all sizes of transparencies up to 8x10 inches. The light source is a standard 60-watt tungsten lamp.

Anti-Offset Spray Valve

Extremely long life with minimum upkeep is claimed for a new toggle action trip valve designed for the synchronized operation of any type of anti-offset spray equipment. The heart of the valve, which is made by Jobmaster Co., 1016 First Ave. S., Seattle 4, Wash., is a spring-loaded stainless steel ball. In the closed position, the ball fits snugly into a brass seat. A toggle-actuated plunger pin depresses the bearing to open the valve, and releasing the toggle closes it.

Tests by the manufacturer show that the new valve will operate efficiently at any air pressure from one to 200 pounds.



Anti-offset spray valve is designed for long life

Photographic Color Composites

A new service providing graphic arts firms with photographic color composites made from various pieces of original copy is being offered by Bebell & Bebell Color Laboratories, 2531 Church Ave., Brooklyn 26, N.Y. From original copy, which may be art work or color transparencies of any size or density, the company can produce a single, homogeneous layout of same focus and color density which may be used for photomechanical reproduction, duplicated, or printed photographically for display purposes. According to Bebell & Bebell, no further correction is necessary for color separation, and the new process saves approximately 50 per cent of normal stripping and layout charges.



Storage cabinet is made with 8, 16, or 32 drawers

All-Steel Storage Cabinets

Three new storage cabinets, especially designed to meet the needs of the graphic arts field, have been introduced by Akro-Mills, Inc., Box 989, Akron 9, Ohio. Made under the trade name Haz-Bin, Jr., the cabinets are available in three sizes providing eight, 16, or 32 drawers for storage of engravings, mats, artwork, or small parts. Of all-steel welded construction, the cabinets are finished in gray hammer-tone baked enamel. The cabinet backs are provided with slots for wall hanging.

Copy-Distorting Attachment

A new attachment for reproduction cameras, developed in Germany, is said to eliminate many retouching and other artwork operations in working with line copy. The device is manufactured by Klimsch & Co., Frankfurt am Main.

Called the Variomat, the attachment allows thickening or thinning of lines and even the blotting out of lines from lettering or line originals. For halftone work, the device is said to make possible the elimination of moiré in reproduction from screened originals.

Operation of the Variomat is based on the combined rotating and oscillating movement of a glass plate positioned in front of the camera lens. Because the effect is purely optical, it is possible to

maintain perfect focus without distortions. When used to thicken lines, the maximum reinforcement rate is .008-inch in each direction, but repeat operations can be used to obtain a greater thickening effect. Some fine detail is lost in the line-thickening process.

Special effects can also be obtained with the Variomat. If only the oscillating movement of the plate is used, it is possible to thicken lines in only one direction. A fine, sans serif type can thus be accentuated in the vertical strokes, leaving the horizontal strokes thin. Outlines may be obtained by superimposing a positive, which has been thinned out, over a normal negative, with the resulting print showing only the outlines of the original.

Linotype Universal Fractions

Especially for printers of technical catalogs and books, Mergenthaler Linotype Co. is offering a series of universal sans serif fractions that speed typesetting and present a more pleasing appearance. Formerly, 63 different matrix characters were needed to set the range of fractions from $\frac{1}{2}$ to $\frac{63}{64}$. Oblique strokes were used for eighths, quarters, and halves, and horizontal strokes for all other denominations. Figures were small, the typographical effect often was inharmonious, and typesetting was cumbersome, most characters running pi.

The universal method employs only 28 characters, all of which may be keyboarded. Diagonal strokes are used uniformly, and the sans serif face is contemporary in style. Figure size and legibility have been increased to a maximum.

According to Linotype, printers can grasp the universal fractions method quickly. A small superior figure placed before any single-numerator character converts it into the double-numerator value desired.

Basic Fractions											
$\frac{1}{8}$	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{1}{2}$	$\frac{5}{8}$	$\frac{3}{4}$	$\frac{7}{8}$	$\frac{1}{16}$	$\frac{3}{16}$	$\frac{5}{16}$	$\frac{7}{16}$	$\frac{9}{16}$
$\frac{1}{32}$	$\frac{3}{32}$	$\frac{5}{32}$	$\frac{7}{32}$	$\frac{9}{32}$			$\frac{1}{64}$	$\frac{3}{64}$	$\frac{5}{64}$	$\frac{7}{64}$	$\frac{9}{64}$
Superior Figures											
1	2	3	4	5	6						
Combination Values											
$\frac{11}{16}$	$\frac{13}{16}$	$\frac{15}{16}$	$\frac{17}{32}$	$\frac{19}{32}$	$\frac{21}{32}$	$\frac{23}{32}$	$\frac{25}{32}$				
$\frac{27}{32}$	$\frac{29}{32}$	$\frac{31}{32}$	$\frac{11}{64}$	$\frac{13}{64}$	$\frac{15}{64}$	$\frac{17}{64}$	$\frac{19}{64}$	$\frac{21}{64}$	$\frac{23}{64}$	$\frac{25}{64}$	
$\frac{27}{64}$	$\frac{29}{64}$	$\frac{31}{64}$	$\frac{33}{64}$	$\frac{35}{64}$	$\frac{37}{64}$	$\frac{39}{64}$	$\frac{41}{64}$	$\frac{43}{64}$	$\frac{45}{64}$	$\frac{47}{64}$	
$\frac{49}{64}$	$\frac{51}{64}$	$\frac{53}{64}$	$\frac{55}{64}$	$\frac{57}{64}$	$\frac{59}{64}$	$\frac{61}{64}$	$\frac{63}{64}$				
Old Method											
3010	$1\frac{5}{16}$	$3\frac{1}{8}$	$\frac{3}{4}$	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$	$\frac{1}{128}$	$\frac{1}{256}$
3012	$1\frac{1}{2}$	$3\frac{3}{4}$	$\frac{3}{4}$	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$	$\frac{1}{128}$	$\frac{1}{256}$
3016	2	$3\frac{1}{2}$	$\frac{3}{4}$	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$	$\frac{1}{128}$	$\frac{1}{256}$
3032	4	$5\frac{1}{2}$	$1\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$	$\frac{1}{128}$	$\frac{1}{256}$
3024	3	$4\frac{1}{2}$	1	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$	$\frac{1}{128}$	$\frac{1}{256}$
New Method											
3010	$1\frac{5}{16}$	$3\frac{1}{8}$	$\frac{3}{4}$	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$	$\frac{1}{128}$	$\frac{1}{256}$
3012	$1\frac{1}{2}$	$3\frac{3}{4}$	$\frac{3}{4}$	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$	$\frac{1}{128}$	$\frac{1}{256}$
3016	2	$3\frac{1}{2}$	$\frac{3}{4}$	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$	$\frac{1}{128}$	$\frac{1}{256}$
3032	4	$5\frac{1}{2}$	$1\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$	$\frac{1}{128}$	$\frac{1}{256}$
3024	3	$4\frac{1}{2}$	1	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$	$\frac{1}{64}$	$\frac{1}{128}$	$\frac{1}{256}$

Universal fractions method simplifies typesetting

"Vertical Size" Offset Press

As part of a program designed to help printers bring a large part of the printing now done on office duplicators back into the printing industry, the Miehle Printing Press & Mfg. Co. announced last month that it will be prepared soon to distribute its new "vertical size" offset press to printers. J. E. Eddy, Miehle president, pointed out that for many years millions of dollars worth of printing

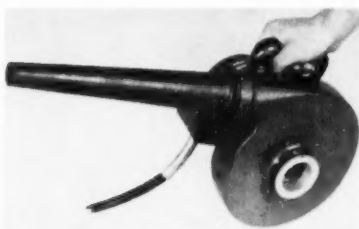


J. E. Eddy

has been produced in offices rather than in printing plants, and the recapture of these lost dollars will improve printers' profit ratios. The new Miehle presses, according to Mr. Eddy, will produce this type of work economically. Further details of the new program will be announced soon.

Portable Electric Blower

For cleaning type cases, motors, and hard-to-reach spots in machinery, the Ace Co., Box 1212, Ocala, Fla., is producing a portable electric blower of new design. Called Model NA, the unit has been redesigned around a heavy-duty, one-horsepower motor without any increase in the total weight of 14 pounds.



Electric blower will help clean motors, type cases

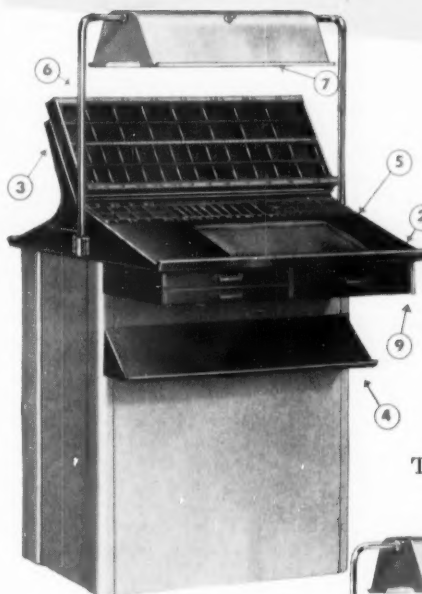
Offset Blanket Cleaner

A new solution, said to be 100 per cent effective in cleaning offset blankets, has been developed by the Harry H. Rogers Co., 5331 S. Cicero Ave., Chicago. According to the manufacturer, the nontoxic, nonflammable cleaner helps considerably in preventing surface glaze and tackiness and also helps prevent oxidation of the rubber. The cleaner is available in one-, five-, and 55-gallon containers.

Low-Cost pH Meter for Offset

For closer control of litho fountain solutions, the Photovolt Corp., 95 Madison Ave., New York 16, has introduced a low-cost electronic pH meter known as Model 115. Operated from 110-volt a.c. lines, the unit is said to incorporate recent advances in electronic tube and circuit design, giving accurate, stable operation. A four-inch meter scale makes it possible to take readings to 0.05 pH throughout the range from 0 to 14 without range switching. Seven-step operating instructions are engraved on the front panel.

Hamilton Type Cabinets pay off on brains — not brawn



WORKING SIDE

Cut waste motion and man-hour-consuming labor with Hamilton equipment! Every efficiency feature you can think of is built-in—right at hand—where it's needed. Skilled minds and hands—not legs—can function at top speed, for top profits! Take this Type Cabinet Model 101, for example—

1 and 2: Generous working surfaces on both sides.

3: Commodious upper bank, sloped for easy-reach to any point.

4: Galley dump for convenience and neatness.

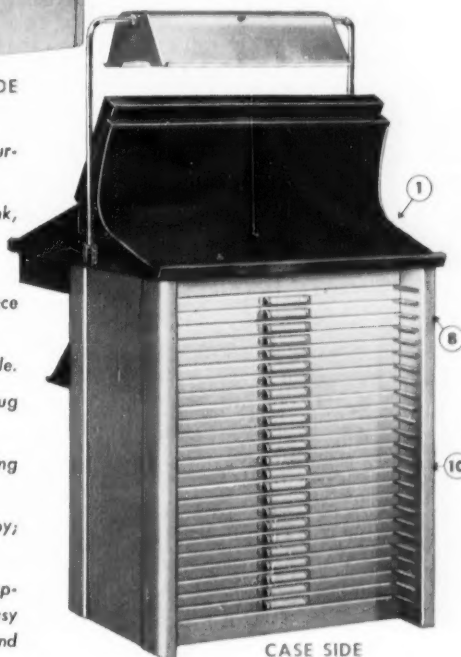
5: Spacing cases are removable.

6: Triple-depth lead and slug cases—adjustable.

7 and 8: Fluorescent lighting overhead and over-case.

9: One big drawer for copy; two for quarter-size cases.

10: 4" extension front for support of extended cases and easy reading of combination pull and label holders.

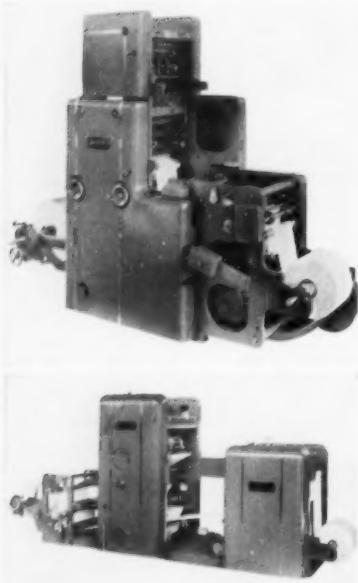


CASE SIDE

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PRINTING EQUIPMENT DIVISION

Hamilton
MANUFACTURING COMPANY
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Business forms presses in 13x17 and 17x26 sizes

Continuous Forms Presses

Orville Dutro & Son, Inc., 1206 Maple St., Los Angeles 15, has announced production of two new Speed-Flex presses for continuous business forms. Built by Western Gear Works, the two new models are a 17x26-inch, roll-to-roll or flat-pack press and a 13x17-inch roll-to-roll press.

The 17x26 Speed-Flex unit will print three colors on the face of a single web of paper, or will print the face and back of the web with numbers and imprint in a second color on the face. It has line hole and filing punches and, in addition to rotary perforation, is equipped for anvil-type cross perforation. The electronic rewinder has a constant tension device. In operation, the 17x26 press may be equipped with flat-pack folders for the production of continuous forms, and is capable of producing either continuous or snapout forms for automatic collators.

The 13x17-inch Speed-Flex press was designed specifically for use in conjunction with the Speed-Flex collator. It will print one color on each side of a single web, with numbers and imprints in a second color on the face. Like the larger model, the 13x17 press is equipped with line hole and filing punches and an automatic constant tension electronic rewinder.

Both presses are being built on a production basis, and a full line of accessories and parts is carried in stock.

Temperature Control for Whirler

An automatic temperature control valve for offset plate whirlers is available from Lawler Automatic Controls, Inc., 453 N. MacQuisten Parkway, Mount Vernon, N. Y. Offering accurate temperature control for the whirler water supply, the device can be set to deliver water at any temperature from that of the cold water line to 115° F. Water temperature, adjusted by means of a mixing valve, is maintained by a liquid-expansion thermostat and can be checked on a built-in thermometer dial.

Printable Tapes for Labeling

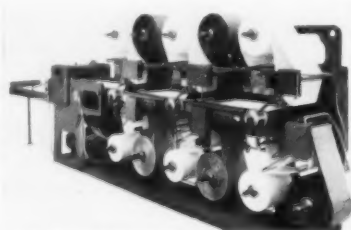
Two pressure-sensitive paper tapes for roll printing have been announced by Minnesota Mining & Mfg. Co., 900 Fauquier St., St. Paul 6, Minn. The new tapes, Scotch brand No. 269 and No. 249, feature white paper backings with a high gloss finish for printing with all types of inks now in commercial use. The backings will also take pencil or crayon markings. Tape No. 269 has a flatback paper backing that is said to be ideal for general labeling use, while No. 249 has a crepe-back paper backing suited for irregular surfaces. Both tapes are available in 1/4- to one-inch widths on 60-yard rolls.

Automatic-Control Collator

A new Speed-Flex roll collator produced by Western Gear Works and Orville Dutro & Son, Inc., 1206 Maple St., Los Angeles 15, features unit construction that permits adding collating units easily and simply when necessary. The roll collator, used in conjunction with special types of web-fed rotary presses, has the essential feature of being able to produce line hole punching in perfect register with printing and other operations. The printed paper is delivered from the presses either rewound or zig-zag folded for use on office equipment such as autographic register machines and punched-card accounting devices. It may also be reprocessed to produce multiple-copy carbon interleaved forms of either the continuous or snapout variety.

The new Speed-Flex machine is said to eliminate many mechanical difficulties experienced with this type of equipment in the past. Previously, the operator was responsible for maintaining proper web tension between the unwinding rolls and the pin feeding mechanism. On large machines processing as many as 20 webs, spoilage due to improper web tension could be appreciable. The Speed-Flex collator has overcome this problem, according to the manufacturer, by utilizing a fully automatic tension control that maintains proper unwinding speed on each web without attention from the operator.

Many collator operators have also experienced difficulty with the accumulation, during 10 to 15 impressions, of slight errors in over-all spacing. The errors, which may result from different paper thicknesses, changes in humidity, or other causes, result in the feed pins punching into the sheet and destroying the feeding continuity. Where this is a special problem, the Speed-Flex collator can be equipped with special pin cylinders that automatically correct inaccuracies approximately every four inches.



Roll collator has electronic monitoring controls

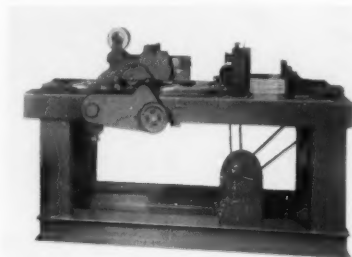
Gray Screens for Separations

A new line of gray contact screens, intended for use in photolithography and for producing color separations, is being produced by Eastman Kodak Co., Rochester 4, N. Y. Based on the same principles as Kodak's line of magenta contact screens, the new gray screens are made with a neutral screen pattern that permits the use of red, green, and blue filters to produce direct halftone separations.

Contrast in the separations can be achieved by flash control to lower the contrast in the shadow end of the scale; partial no-screen exposures to add highlight contrast; and still development to control highlight contrast. The new screens, with 150-line rulings, are available in a range of sizes from 8x10 to 22x25 inches.

New Flying-Splice Adhesive

A flying-splice adhesive of the pressure-sensitive type, BondMaster 59, which is claimed to offer extremely high tack coupled with superior bond strength, has been announced by Rubber & Asbestos Corp., 225 Belleville Ave., Bloomfield, N. J. In application, the adhesive is brushed onto the leading edge of a roll of film or paper, and an automatic splice is formed as the trailing edge of the roll being processed comes into contact with that area. Using a Kidder press applicator, the new adhesive may be applied to either the trailing or leading edge of the roll. Free samples are available for testing purposes.



One-operator labeling unit is simple to adjust

Magazine Labeling Machine

A compact magazine labeling machine, said to combine new labor-saving features with high-speed operation, has been announced by Magnacraft Mfg. Co., 3138 W. Chicago Ave., Chicago 22. Adjustable to handle magazines of all standard sizes and shapes, the machine is easy to set up and adjust, according to the manufacturer, and its rotary action is designed to produce perfect label alignment. Only one operator is required for the unit, and no previous experience is necessary to operate it.

Low-Clearance Fork Lift Truck

A low-clearance, narrow-width electric fork truck, called the Safety Silhouette truck, is being produced by Yale Materials Handling Div., Yale & Towne Mfg. Co., Philadelphia. Designed especially for over-the-road vehicle loading, the truck is said to simplify pallet loading in any small space. With 50-inch wheelbase and 36-inch forks, the truck is capable of turning in a 119-inch aisle.

CONVENTIONS WHAT - WHERE - WHEN

APRIL

International Typographic Composition Assn., spring conference, Hotel New Yorker, New York, April 23-24.

PIA Rotary Business Forms Section, Dayton, Ohio, April 29-30.

MAY

TPG 54, International Exposition of Paper and Graphic Arts Equipment, Grand Palais, Paris, May 1-12.

Eastern Seaboard Conference of Graphic Arts Industries, Galen Hall, Wernersville, Pa., May 6-8.

Southern Graphic Arts Assn., annual convention, and 15th Exhibit of Southern Printing, Municipal Auditorium, Orlando, Fla., May 6-9.

National Assn. of Litho Clubs, annual convention, Hotel Biltmore, New York, May 7-8.

Sixth District Conference, Printing House Craftsmen, Hotel Schroeder, Milwaukee, May 8.

Technical Assn. of the Graphic Arts, annual meeting, Schroeder Hotel, Milwaukee, May 10-11.

Research and Engineering Council of the Graphic Arts Industry, Kalamazoo, Mich., May 12-14.

DRUPA, International Exhibition of Printing Equipment and Paper, Dusseldorf, Germany, May 15-30.

National Paper Box Manufacturers Assn., annual meeting, Drake Hotel, Chicago, May 16-19.

Third District Conference, Printing House Craftsmen, Rochester, N.Y., May 21-22.

National Assn. of Printing Ink Makers, Edgewater Beach Hotel, Chicago, May 24-26.

Seventh District Conference, Printing House Craftsmen, Atlanta, Ga., May 28-29.

JUNE

American Newspaper Publishers Assn., Mechanical Conference, Chalfonte-Haddon Hall Hotel, Atlantic City, N.J., June 7-10.

Lithographers National Assn., annual convention, the Greenbrier, White Sulphur Springs, W. Va., June 7-9.

Fifth District Conference, Printing House Craftsmen, Wm. Penn Hotel, Pittsburgh, June 11-12.

JULY

Annual Conference on Printing Education, University of Colorado, Boulder, July 4-8.

AUGUST

International Assn. of Printing House Craftsmen, annual convention, Bellevue Stratford Hotel, Philadelphia, Aug. 8-11.

SEPTEMBER

National Assn. of Photolithographers, annual convention, Hotel Statler, New York, Sept. 22-25.

International Typographic Composition Assn., annual convention, Hotel La Salle, Chicago, Sept. 23-25.

NOVEMBER

Printing Industry of America, Inc., annual convention, Hotel Statler, Detroit, Nov. 15-19.

Promotion, Advertising Changes Announced by Dayton Rubber

To give greater emphasis to sales promotion, advertising, and public relations, A. L. Freedlander, president of the Dayton Rubber Co., Dayton, Ohio, has announced changes in several departments.

J. D. Hershey, formerly sales promotion manager in the company's mechanical sales division, has been appointed director of sales promotion and advertising, and he will be responsible for all functions in these fields.

R. L. Wetzel, who has been in charge of both advertising and public relations,

is now devoting full time to an expanded public relations program in his new post as public relations director.

Chicago Club Hits 1,000 Mark

The Chicago Club of Printing House Craftsmen had 1,021 members on Feb. 23, according to Floyd C. Larson, president. The acceptance of 34 new membership applications at the Feb. 23 board of governors meeting culminated several years of effort to reach the 1,000 mark. Gordon Wilson, membership chairman, reported a membership gain of 150 new members to date and predicted that total new membership for the year ending in June will be well over 200.

Support Boys' Club Print Shop

The Graphic Arts Association of Washington, D.C., has given financial support for the second consecutive year to the print shop project of the Washington Boys' Club. In announcing the contribution, Charles E. Summers of Gibson Brothers, Boys' Club Committee chairman for the association, said that "while this contribution is made as part of our civic duty and in recognition of the fine work the Boys' Club is doing, we are also a bit selfish and loyal enough to the printing industry to want to interest and educate some of these boys to the wonderful opportunities existing in the printing trades."



Hammond Machinery Builders
INC.

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KALAMAZOO, MICHIGAN



At their February 25 meeting, members of the East Bay (Calif.) Craftsmen's club participated in a discussion of the federal old age benefit program, led by Robert Haynes, and heard a review of unemployment and disability insurance by Peter D. Kristich. Shown with the speakers are Jack Greenwood, president of East Bay Club; Mr. Kristich; Mr. Haynes; and William Kitto, East Bay vice-president



Twenty-five supervisors from seven Chicago printing firms are receiving basic training in accident prevention in a 20-hour course sponsored by Graphic Arts Association of Illinois and the National Safety Council and directed by Lillian Stemp, author of *The Inland Printer's* recent series on work simplification. Standing with Miss Stemp at the opening session are Arthur Brooks, the education director of the association, and William Taylor, safety director of Popular Mechanics Publishing Company

New officers of the Graphic Arts Association of Michigan, chosen at a February board meeting, are (seated) Martin J. Struhar, secretary-treasurer; John M. Allman, president; Robert A. Ritter, first vice-president; (standing) C. C. Means, association manager; and Paul Sampson, second vice-president



THE

MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Wide Range of Subjects Set for TAGA Meeting

Technical papers on subjects ranging from better control of color to the production of long-run collotype plates are scheduled for the forthcoming meeting of the Technical Association of the Graphic Arts. To be held May 10-11 in Milwaukee, the meeting will be devoted to intensive discussion of technical problems in all phases of the industry.

Included in the program are papers describing the use of radioisotopes for measuring the distribution of ink on rollers and the thickness of ink on storage drums. Color correction process and color control procedures will be covered in several other papers, and two papers will discuss problems associated with automatic electronic color scanners. Other topics to be covered include problems in press design, control of moisture in lithographic printing, the use of glass fibers for the production of paper, and a new development in xerography.

Graphic Arts Safety Workshop Emphasizes Human Relations

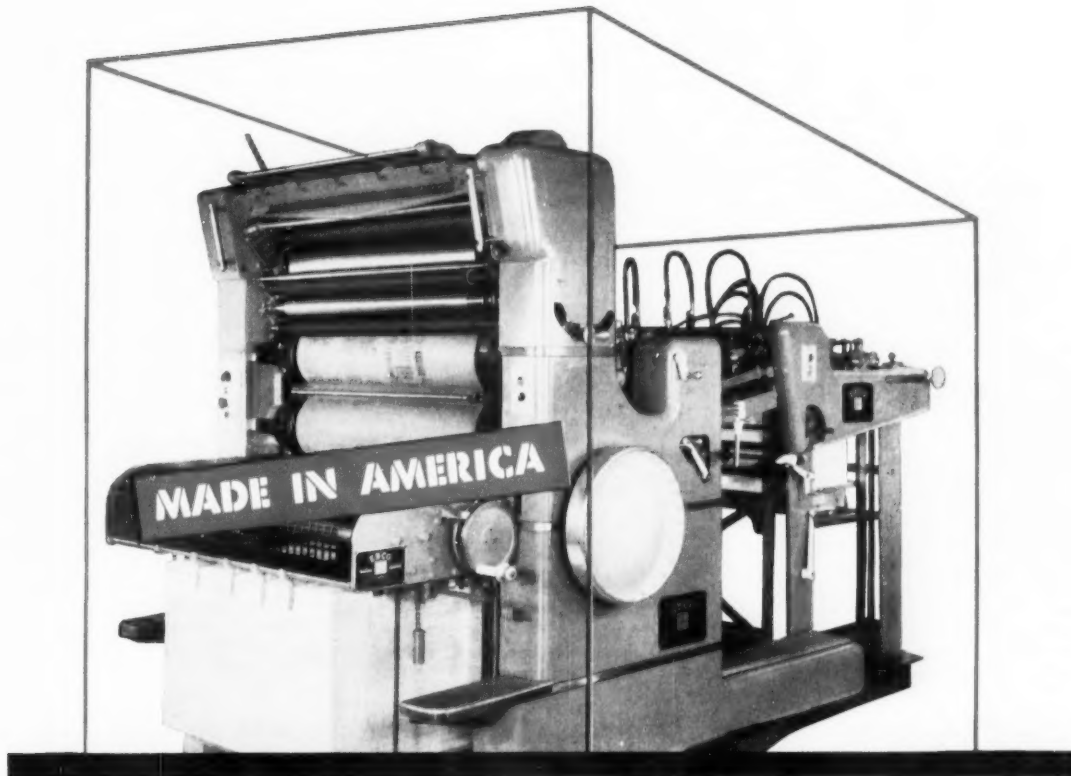
To learn how accidents can be reduced through the development of better human relations, graphic arts industry personnel were scheduled to gather April 15 in New York for a special safety workshop. Sponsors of the program are the printing and publishing section of the National Safety Council, the New York Craftsmen's club, and nine other graphic arts groups.

Keynote speaker for the day was Raymond Blattenberger, U.S. public printer, who set the human relations theme.

Research and Engineering Council To Meet in Kalamazoo May 12-14

The Research and Engineering Council of the Graphic Arts Industry will hold a technical conference on color photography and color printing at its annual meeting May 12-14 in Kalamazoo, Mich. The annual meeting is scheduled for Wednesday, May 12, and the technical conference will be held Thursday, May 13. Tours of plants in Kalamazoo will be conducted Friday, May 14. Further information is available from the Council at 719 Fifteenth St., N.W., Washington 5, D.C.

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PIA Rotary Business Forms To Meet in Dayton Apr. 29

Early last month, Printing Industry of America, Inc. announced that plans were nearly complete for the first professional conference of the newly organized Rotary Business Forms Section, which will be held on April 29 and 30 in Dayton, Ohio. Key executives and top management representatives of both large and small rotary forms printers will gather to discuss the most important technical and production problems facing their segment of the graphic arts industry.

Although membership in the new section is limited to companies that produce business forms by the rotary method, PIA has invited nonmembers to attend this organizational meeting so they may evaluate the group's program at first hand.

James J. Rudisill, PIA president, is scheduled to open the conference with a call for election of officers of the new section. The major emphasis of the remainder of the conference program will be on practical discussions of current problems.

Topics listed on the preliminary program include a survey of available equipment and new developments; recommended trade practices; a discussion of manpower requirements for presses and collators; and a review of practices regarding waste and spoilage.

Other technical subjects to be discussed during the two-day session include rubber plates vs. litho printing; printer-collator presses vs. separate units; the paper merchant's role in web printing; and hand work or repairs in connection with collating operations.

PIA officials emphasized that, unlike the general convention at which it is necessary to limit discussion to questions of broad interest, subject matter at the sectional conference may be narrowed down to topics of concern to the specialized group. Consequently, the value of



Glen U. Cleeton (left), dean of the School of Printing Management, Carnegie Institute of Technology, Pittsburgh, and Kenneth R. Burchard, assistant dean, discuss the conference on Management in the Graphic Arts scheduled April 7-8 at Carnegie Tech. The conference theme was plant organization

the discussion is expected to be greatly increased.

According to present plans, the Rotary Business Forms Section will meet twice annually, unless members decide to meet more frequently.

Milwaukee-Racine Club Planning For Sixth District Conference

The Milwaukee-Racine Club of Printing House Craftsmen will be the official host group for the Sixth District Conference of Craftsmen to be held in Milwaukee on May 8.

Percy Champion, chief of quality control for Milprint, Inc., Milwaukee, has been named general chairman of the conference. Attendance from the Chicago, Rock River, and Milwaukee-Racine clubs is expected to top 500. The program will include a plant visit and technical sessions, as well as a dinner dance.

Carnegie Management Conference Discusses Printing Plant Planning

Plant location, organization and construction were to be the theme of the annual conference on management in the graphic arts scheduled for April 7-8, for the benefit of industry sponsors, by the School of Printing Management at Carnegie Institute of Technology, Pittsburgh.

Factors considered in plant location were to be reviewed by Glen U. Cleeton, dean of the school, and William R. Taaffe, associate director of industrial administration. Dean Robert R. Roy, School of Engineering, Johns Hopkins University, was to discuss plant layout and work flow, and Jack L. Stuart, plant engineer, Ampco Printing Co., Inc., New York City, was to present a case history in plant reorganization. Carnegie printing management and Department of Architecture students were scheduled to show procedures they used in developing a working model and architectural renderings for a printing and publishing plant.

Invitations were sent to 150 printing firms and equipment manufacturers who have assisted the school program.

PIA Plans Special Conferences For Personnel, Finance Men

Plans for the first Professional Conference for Personnel Executives, under the sponsorship of Printing Industry of America, Inc., were announced in March, with the meeting scheduled for June 21 and 22 in Washington, D.C. According to PIA, initial plans for the meeting distinguish between personnel relations and bargaining problems, and the conference topics will be handled so that representatives of union and open shops will attend separate meetings where desirable.

The third PIA Professional Conference of the year will be for financial executives and will be held in New York on Sept. 13-14. Detailed plans for the meeting have not been completed, but discussion topics will probably include new tax legislation developments and cost procedures.

A. L. Weber (center), retiring president of Webb-Linn Printing Company, Chicago, receives a silver urn from Al Mason, plant superintendent, who made the presentation on behalf of the 175 employees of the company. Looking on is Louis S. Berlin (right) who succeeds Mr. Weber as the company president





Here's equipment designed and built by printing equipment experts for progressive printers with an eye on *more sales, bigger profits, satisfied customers* and repeat business!

Western Gear Works, one of the largest manufacturers of business form presses, and Orville Dutro and Son, design, sales and service organization, offer a complete range of Speed-Flex presses for every size shop, ColorVerter paper coloring machines, and roll to sheet Collators. Learn how these machines will open new avenues of profit for you.

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French Exhibition Opens May 1

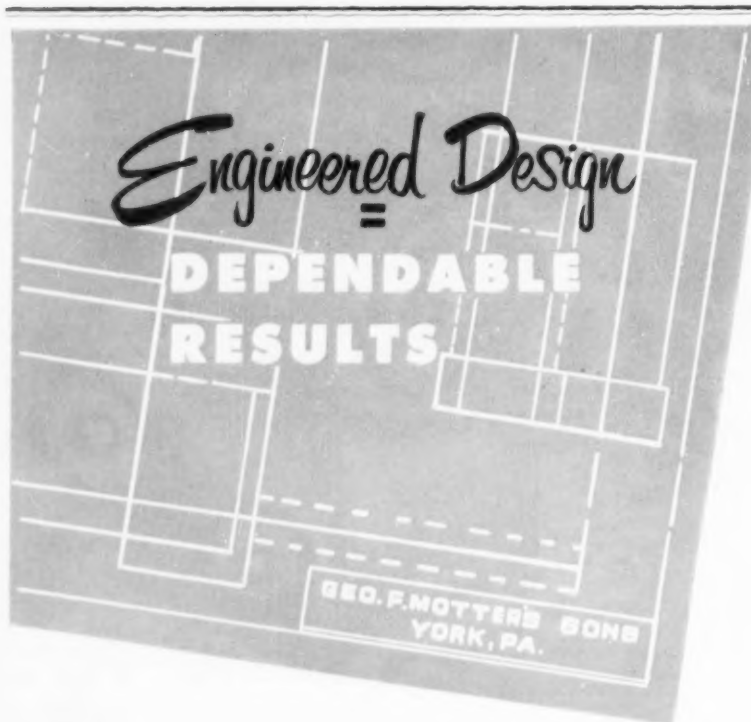
The Grand Palais of Paris will be the scene of the May 1 opening of TPG 54, the fourth international exposition of paper-making and graphic arts equipment and supplies. Scheduled to run through May 12, the exposition will feature showings of important technical developments not previously on display in Europe. More than 100 graphic arts firms from Germany, Austria, the United States, Great Britain, Italy, and Switzerland are participating, according to advance announcements. Information about the show may be obtained by writing TPG 54 Administration, 40 Rue du Colisée, Paris VIII, France.

Plan Ohio Training Program

More than 100 vocational guidance counselors and printing teachers from the Cleveland area were guests of Printing Industry of Cleveland, Inc., on Feb. 25 for an afternoon of tours through graphic arts plants and an evening dinner. At the dinner meeting, E. H. Randall, newly-appointed director of personnel relations for the association, discussed the opportunities for young people in the graphic arts industry and outlined a proposed selection and training program recently approved by the board of directors. The training program is to be established at Fenn College for apprentices as well as for more experienced craftsmen.



Floyd C. Larson, president of the Chicago Club of Printing House Craftsmen, has been named as the International Printing Week chairman



EVERY piece of printing machinery whether it be a rotogravure press, high speed folder, or auxiliary equipment, is custom designed by George F. Motter's Sons to do a specific job. The engineering know-how of our staff of graphic arts design engineers is directed toward giving you dependable results. This 116-year old firm insists that top quality be engineered and built into every piece of equipment bearing the George F. Motter's Sons' nameplate, and is in a position to assure you of dependable delivery and prompt attention to your service needs.

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Custom-Built Rotogravure Presses—High Speed Folders

Auxiliary Equipment for Rotogravure Printers

Floyd C. Larson Named 1955 Printing Week Head

Floyd C. Larson, president of the Chicago Club of Printing House Craftsmen, has been named International Printing Week chairman by Howard N. King, International Craftsmen's president. Larson replaces Ferd Voiland, Kansas state printer, who has held the International post for the past two years, and will direct the 1955 International Printing Week scheduled for Jan. 16-22, 1955.

Director of the U.S. Navy Printing Office and Graphic Arts Testing Center at Great Lakes, Illinois, Larson is a former official of the Fort Worth Club of Printing House Craftsmen. He has been in charge of all Navy printing operations over a 15-state Midwest area from Ohio to Colorado since 1946.

Serving as a lieutenant with the United States Navy prior to 1946, Larson saw duty as printing officer at Navy Pier in Chicago and later as an armed guard officer out of the Armed Guard Center at Algiers, La. His last military duty was with the Commandant, 12th Naval District, at San Francisco, in the transportation division.

Before World War II, Larson was composing room superintendent at the Masonic School of Printing at Fort Worth, Texas, after serving several years as supervisor of the department of printing and publishing for the City of Menominee, Mich. He was also formerly superintendent and general manager of the Giroux Printing Co., Marinette, Wis., and has worked in newspaper and job shops in Wisconsin and Michigan.

3M Reports Record Sales

Minnesota Mining & Mfg. Co., in its annual report released in March, reported record sales of \$219,916,383 for 1953, a 19 per cent gain over the previous year's figure. Net income of \$17,977,771 for the year was second only to the record net figure reached by the company in 1950. Company officials expressed the expectation that 1954 would prove an even better year, based on demand for 3M products in the early months.

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on performance records!

When you select a printing paper, you are entitled to know *how it has performed for others*. St. Regis today furnishes actual figures . . . comparing St. Regis performance with the industry's standards.

Case in point is Imperial Enamel (in grades for letter-

press and for off-set). Below, you can read a typical use-record of this St. Regis printing paper. For *any* job, long or short run, check first with the St. Regis Paper Merchant for the *performance-proved* grade you need. He can furnish or obtain *performance figures* to help you select it.

*Record
of the use of
St. Regis 70 lb. Imperial Enamel
Name of Printer on Request*

The Job Halftones, fine screen, black ink
Quantity 54,000 sheets
Forms Miehle #56 unit, single color
Sheet Size 39" x 50 $\frac{1}{2}$ "

Results Obtained

	Industry Standards	Imperial Enamel Performance
Makeready time	9.2 hrs.	8.5 hrs.
Running time	1680 per hr.	1747 per hr.

*Workability
Advantages*

In the above job, the budget called for a No. 2 sheet. St. Regis Imperial Enamel was selected as the finest No. 2 sheet on the market. It was found more than adequate for the fine halftones used in this job.

The Imperial line of Enamel Papers is designed especially for catalogs and folders, broadsides and booklets that must carry the maximum of eye-appeal and stand up under heavy use.

St. Regis Printing Papers are manufactured by St. Regis Paper Company, one of America's largest paper manufacturers, with resources ranging from raw materials in its own forest preserves to modern mills and plants and its own nation-wide distribution.



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Sales subsidiary of the St. Regis Paper Company
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St. Regis printing papers are backed by performance records

Graphic Arts Education Group Formed by Chicago Craftsmen

Floyd C. Larson, president of the Chicago Club of Printing House Craftsmen, has announced the organization of the Chicago Graphic Arts Education Forum, consisting of 27 school and printing industry executives.

At its March 2 organizational meeting, the group worked out detailed objectives and a program for accomplishing them. Its principal activity will be to bring the story of career opportunities in the graphic arts to the youth of Chicago through appearances by printing industry executives before faculty and student groups in the schools.

Annual British Industries Fair Will Include Printing Displays

A special showing of printing machinery and supplies is being planned as part of the British Industries Fair to be held this year in London and Birmingham from May 3 to 14.

More than 2,000 exhibitors representing nearly 100 different industries will demonstrate to British and overseas buyers a cross section of British production. The graphic arts sections will be included in the London portion of the show at Earls Court and Olympia.

Advance catalogs containing exhibitors' names, addresses, and products will be available through British consulates.

Colorado Will Be Host to Graphic Arts Educators

Graphic arts educators from throughout the country will gather in Boulder, Colo., July 4-8 for the 29th Annual Conference on Printing Education, and the plans are being completed for a full program of work-



Robert L. Harper

shops, demonstrations, and recreation. Robert Lynn Harper, superintendent of the University of Colorado printing services and general chairman of the conference, has announced

that the program is being planned to include events of interest to all members of the family.

Workshop sessions during the conference will include a review of graphic arts education on the various educational levels; an open forum on the educational value of lithography; a review of the general purposes and objectives of graphic arts education; and a discussion of the need for basic courses of study. The final day will be devoted to demonstrations in the University of Colorado print shop of the various printing processes.

National Letterhead Contest Sponsored by Paper Maker

A nationwide contest to select the outstanding business letterhead printed on Nekoosa bond has been announced by Nekoosa-Edwards Paper Co. of Port Edwards, Wis. The contest, offering cash prizes totaling \$14,000, opened April 1 and will run until July 31.

Entries will be judged first in local contests sponsored by Nekoosa's 130 distributors. A committee of nationally known letterhead specialists will evaluate entries on the basis of design, conception, treatment, and mechanical reproduction. After local contests have been completed, first place winners will compete in a national contest for a top prize of \$250. Cash prizes will also be awarded to second and third place national winners, as well as to the top three designs in each of the local contests.

Competition details and entry blanks are available from the company or any of its dealers.

Paper Maker Given Award By Freedoms Foundation

In the final certified tabulations of 1953 Freedoms Foundation awards, the Champion Paper and Fibre Co. was given a George Washington Honor Medal for "outstanding achievement in the freedom movement to help preserve our constitutional heritage."

Champion Paper was recognized for its new 16-mm. color film, "Good Business," which has been seen by more than 115,000 persons since its premiere last October.

ONLY THE NEW C. B. NELSON COST-CUTTER SAWS *Point the way to* GREATER EFFICIENCY



NEW
MODEL "C"

ADVANCED DESIGN FOR SPEED, PRECISION, ECONOMY!

The Cost-Cutter provides never-before safety! Improved saw guards and waste chutes protect the operator from flying chips!

Available in Bench or Cabinet models, strip cabinet or self-contained waste truck.

SMOOTH OPERATION

Full-sliding Ball-bearing Table with exclusive Adjustable Brake.

GREATER CAPACITY

Larger table for plates up to 24" — Super powered, large motor.

PERFECT SQUARE-CUT

Exclusive Adjustable Saw Head eliminates taper. Life-time lubricated spindle.

MICRO-ELEVATING TABLE

Self-cleaning, ball bearing. Point graduated dial indicator for exacting accuracy.

SEE YOUR DISTRIBUTOR TODAY OR
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CONTINUOUS FORMS

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**Print all 3
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Now you can print one-time-carbon sets, continuous forms, and register forms in any size on the same basic New Era Press at speeds to 8,500 impressions per hour. The New Era Press operates with any size type-high forms—either type, flat electros, or rubber plates.

The New Era Bulletin shows you how you can print one-time-carbon sets, continuous forms, register forms and many other jobs on *one* New Era Roll-Fed® Flat-Bed Press with *one* pressman. It can print multi-color jobs on one or both sides, with *flat* electros, type, or rubber plates—punch, die-cut, slit, insert, reinforce, patch, eyelet, perforate, and number. The finished product can be delivered either cut off, rewound, or zig-zag folded. Continuous forms, register forms, and one-time-carbon sets are assembled on the New Era Collator which takes 7 sheets and 6 carbons, delivered either cut-off or continuous.

Get all the details about how you can print one-time-carbon sets, continuous forms, and register forms as well as many other jobs on *one* New Era Press. Write for your free copy of the New Era Bulletin today!

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Photoengravers' Apprentice Rules

For guidance of commercial branches in the photoengraving industry in the development of craftsmen, national standards of apprenticeship have been formulated by the American Photoengravers Association and the International Photo-Engravers Union of North America. These standards have been published in cooperation with the Bureau of Apprenticeship, U.S. Department of Labor, Washington 25, D.C. Explained in the booklet are the provisions of the national standards and how they may be applied locally. A similar booklet has been prepared for photoengravers' apprenticeship standards for newspaper plants.

Honor Executive Secretary

Officers and members of Graphic Arts Industry, Inc., a trade group with members in seven upper-midwest states, gathered recently in Minneapolis for a special luncheon in honor of Mrs. Grace H. Downing, who has served the organization for 30 years. Mrs. Downing currently is executive secretary, assistant treasurer, and assistant general manager of GAI, and holds identical offices in the Graphic Arts Educational Foundation, Inc., which owns and operates a modern, five-story headquarters in Minneapolis in which is housed the Graphic Arts Technical School. Mrs. Downing has also filled all staff positions in the organization.



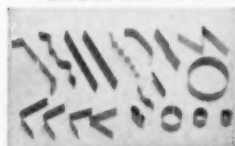
Grace H. Downing, executive secretary of the Graphic Arts Industry, Inc., a seven-state upper midwest trade group, was honored for her 30 years of service at a testimonial luncheon. With her are (seated) H. Franklin Shedd, board chairman, and C. E. Johnston, past-president; (standing) Hans V. Tofte and Birger Swenson, both of whom are members of the executive committee



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A complete diemaker in one machine, the new Cramaco does the work which formerly required four machines. The saving in time alone will write off the small initial investment in a matter of months. Standard equipment includes 8 sets of dies, which are interchangeable with your present standard equipment, 4 mandrels, work-saving stroke stop and other accessories. Send today for complete information and illustrated folder showing the many outstanding features of this versatile new machine.

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- POWER MODELS:**
"SUPERIOR"—11½" x 16½"
"JUNIOR"—9½" x 12½"
- BENCH MODELS:**
"SUPER"—9½" x 11½"
"UNIVERSAL"—7½" x 9½"
"UTILITY"—6" x 8"

Southwest Graphic Arts Men Will Convene in Houston

Attendance at the Southwestern Graphic Arts Exposition in Houston's Shamrock Hotel July 3-11 will be bolstered by a series of regional conferences of various sections of the graphic arts industry scheduled throughout the period of the exposition, according to an announcement by officers of the show.

The Ninth District Conference of the International Assn. of Printing House Craftsmen will be held in Houston July 3-4, followed by the Southwestern Conference of Printing Pressmen and Assistants of North America July 4-7. The Southwestern Graphic Arts Management Conference will begin a two-day session July 5, and the Southwestern Typographic Composition Association will meet July 9-10. Last on the schedule is the Southwest Litho Clinic, which will be held July 10-11, but other groups are also contemplating arranging meetings to be held during the exhibition.

Carr Is New ATF Ad Manager

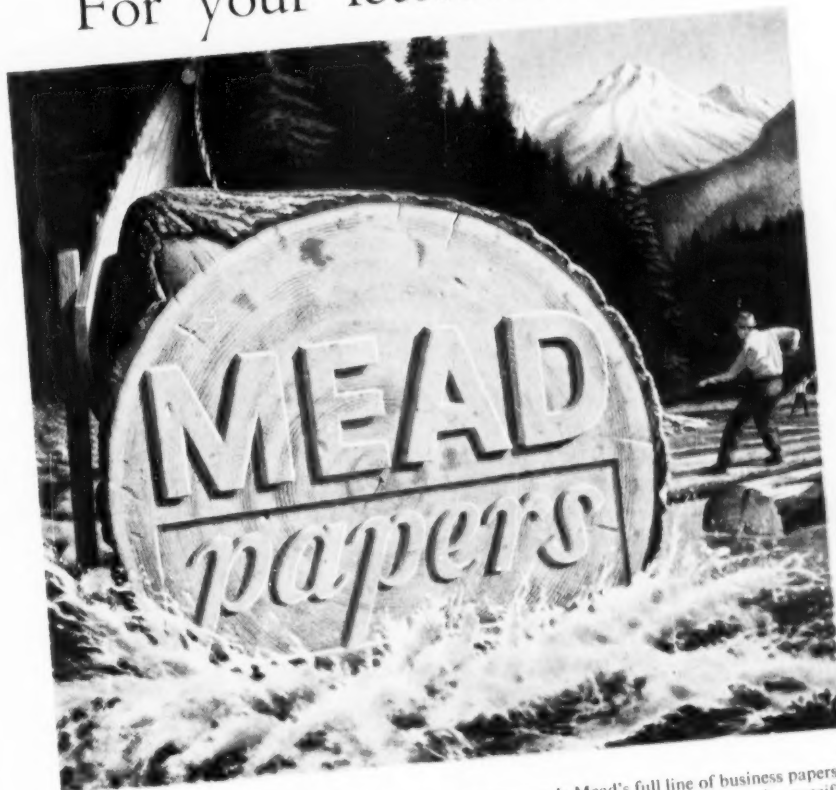
J. Clifton Carr, formerly industrial advertising accounts manager for Westinghouse Electric Corp., Pittsburgh, is now advertising and sales promotion manager for American Type Founders, Inc. He has charge of all advertising and promotional activities for the Elizabeth, N. J., and Mt. Vernon, N. Y., divisions.



J. Clifton Carr

Mr. Carr has been closely associated with the graphic arts industry for a number of years. He is a graduate of the School of Printing Management at Carnegie Institute of Technology, where he studied under a four-year scholarship of the New York Employing Printers Association. He has been a printing salesman and part owner of a printing plant.

For your letterheads . . .



Remember this famous trade-mark whenever you order stationery or business forms. For every requirement, there's a Mead Paper made especially to meet the need. There's Mead Bond, which is made expressly for those who demand the best in quality and appearance in paper for letterheads. There's Mead Mimeo Bond, Mead Duplicator, Mead Ledger, and Mead Opaque. Each carries the genuine Mead water-mark. Each performs flawlessly.

Your printer or lithographer—backed by leading paper merchants everywhere—knows and

recommends Mead's full line of business papers. Join the growing parade of those who specify Mead Papers for every job.

We realize that Mead Bond is its own best recommendation. There's no coupon to this advertisement. But there is an offer. If you'd like to have a sample packet of Mead Bond, just request it on your letterhead. When you see it, you will understand why we say Mead Bond is the paper which reflects the character of successful enterprise.



THE MEAD CORPORATION "Paper Makers to America"
 Sales Offices: The Mead Sales Co., 118 W. First St., Dayton 2 • New York, Chicago, Boston, Philadelphia, Atlanta

This full-page advertisement in *Time* and *Business Week* is seen by your best customers.

MEAD PAPERS mean business...for merchants, merchant-salesmen, printers, lithographers and advertisers. Making Mead Papers—the line and the trade-mark—unforgettable in the minds of those who buy and specify is the job being done through national advertising. Remember...Mead Papers mean business for you! **THE MEAD CORPORATION**, "Paper Makers to America."



*to
make
ready!*

INK CONDITIONERS *to Make Good Ink Better*

1 33 INK CONDITIONER for letterpress*

Makes your colors sparkle with new brilliance. Halftones stay sharp, clean, open, with greater detail. Increases ink affinity to paper. Prevents crystallization and piking.

2 O-33 INK CONDITIONER for litho*

Improves presswork, saves time in wash-up. Reduces spray volume, makes ink flow more uniform. Prevents greasing. The same fine qualities of "33".

3 GLAZCOTE scratch resistant for letterpress and litho*

Makes your regular inks scratch- and abrasion-resistant. Assures tough, glossy finish. Blends readily with all inks. Sure to please your most demanding customers.



TRIAL OFFER: Test on 8-lb. trial order in your own shop. Unconditional money back guarantee.

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MAYVILLE

GALLEYS

made from
RUST RESISTANT
Black Beauty
Steel



Safety
Rolled Edges
Reinforced Corners
Uniformly Accurate

7
Reg. Sizes
Others to
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GALLEY CABINETS

All-Steel Construction

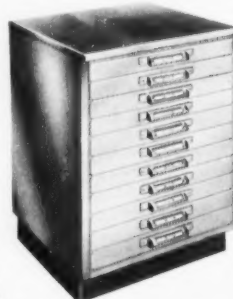
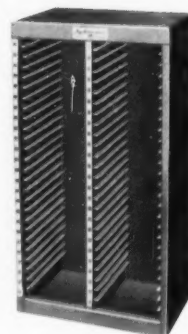
Full length galley supports. Sturdy, reinforced construction for long life!

STOCK RACKS

Give you 30 to 41 1/2 sq. ft. of movable shelf space — save time — speed handling, drying.

OFFSET FILING CABINETS

Protection and systematic filing for negatives, plates, prints, cuts, etc. Drawers 25"x22"x1 1/2".



Complete Cabinet \$122.00
Additional 11-drawer section,
without top and base, \$110.00



Model A
13 1/2"x20"
boards
notched for
Meihle
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17"x22"
boards
notched for
Kelly
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See Your Dealer
or write for literature

DO YOU KNOW THAT...

IRVING B. SIMON, who conducts a course in printing processes for the New York Employing Printers Association and is an instructor in New York University's graphic arts division, has been named production manager of Grosset & Dunlap, Treasure Books, and Wonder Books, New York.



Irving B. Simon



James G. Willis

JAMES G. WILLIS, formerly of Harris-Seybold Co., is now with the Ideal Roller & Mfg. Co., Chicago, in charge of its new newspaper roller division.

R. C. BARIENBROCK has been made director of wood procurement for the Mead Corp. as part of the company's current program to centralize wood procurement activities. W. H. Hildebrand will be northern wood procurement manager, and A. K. Mock will serve as Appalachian wood procurement manager.

PAUL O. JONES has been elected secretary of the Greenfield (O.) Printing and Publishing Co. and general manager of the company's Columbus office. Mr. Jones has been in charge of the Columbus office for the past six years.



Paul O. Jones



Charles L. Bushell

CHARLES L. BUSHELL has joined the Deers Press, Seattle, as vice-president. For the past eight years, Mr. Bushell has been manager of the Printing Industry of Seattle, Inc.

WALTER F. SMITH has succeeded the late Col. E. W. Palmer as president of the Kingsport Press, Kingsport, Tenn. He has

been associated with the company since 1923 and was formerly executive vice-president and treasurer. EDWARD J. TRIEBE, formerly a vice-president, is now executive vice-president.

LEONARD BEAL, formerly general production manager of the World Publishing Co., Cleveland, has been elected a director and vice-president.

H. C. LATIMER has been named executive director of the Metropolitan Lithographers Association, New York. He formerly was associated with Lithographic Technical Foundation and Lithographers National Association. During his eight years with LNA, he headed its educational program and was in charge of the general information service.

SIGFRIED HIGGINS, now active in sales development and quality control for Williamson & Co., Caldwell, N.J., suppliers of synthetic plastic and rubber platemaking materials and equipment, was formerly associated with Bakelite Corp., where he helped develop plastics for printing plates and matrix materials for producing rubber printing plates.



Sigfried Higgins



Burlington Carlisle, Jr.

BURLINGTON CARLISLE, JR. has succeeded his father, the late B. M. Carlisle, as president of A. Carlisle & Co., pioneer San Francisco printing firm. He has been associated with the company since 1933.

HAROLD H. WORTH, formerly Pacific Coast representative for the Folding Paper Box Association of America, has been transferred to the Chicago headquarters office, where he is assistant executive director. MARTIN C. BADGER has taken over Mr. Worth's duties in the West.

SAM BERGER, vice-president, is now a junior partner in Reem Paper Corp., New York City.

THE ALLING & CORY CO., 135-year-old paper house with headquarters in Rochester, N.Y., has purchased Miller & Wright Paper Co., New York City house founded in 1860 by William Platner, New England paper manufacturer. Both concerns continue their business locations and policies, with sales forces handling a

(Stickin' Around with KLEEN-STIK

NOTHIN' STUMPS KLEEN-STIK!

Honestly—there seems to be no end to new and clever uses for KLEEN-STIK! And that means opportunities galore to show your customers new ways to save time . . . save money . . . and do a better job of labeling or Point-of-Purchase display with this super-stickin' moisture-less adhesive. Frinstance:



"Amaz-ing" Shelf Talker!

TV star Dave Garroway "talks up" the advantages of AMAZO Instant Dessert from grocers' shelves with this slick marker. It's the brain child of American Maize Co.'s W. R. HARMAN, plus CONNIE VALESSEY and JOEL COURON of KENYON-ECKHARDT's N. Y. staff — with JOE MURPHY of FENN & FENN handling the fine printing and die-cutting job. Food brokers and wholesale grocers say their men enjoy placing these "nifties" — all they have to do is peel the backing from the KLEEN-STIK strip and press down on the shelf!



Seeing Things???

Nope — those footprints on the ceiling weren't put there by a "human fly" — they're just an extra-clever attention-getter to tell Fort Wayne bus riders that "It's Just a Few Steps to HOWARD'S Camera and Gift Shop." The idea, "dreamed up" by ED WADE, Asst. Exec. for LOUIS E. WADE ad agency, Fort Wayne, in collaboration with ROD HOWARD, attracted a terrific amount of attention — and no wonder! Naturally, they chose KLEEN-STIK for the die-cut Bus Stop sign and footprints, because of its simple peel-and-press application and super adhesion on the curved ceilings.

Nothin' will stump you, either—if you let KLEEN-STIK sell more printing for you! Ask your favorite paper supplier about the "knock-out" selection of pre-processed K-S stocks. And write for your bi-g "Idea Kit"—it's free!

KLEEN-STIK PRODUCTS, INC.

225 North Michigan Avenue • Chicago 1, Ill.
Pioneers in Pressure Sensitive to the Trade

larger number of lines and more adequate stocks of fine papers.

ROBERT S. BATES and PHILIP J. MAHER have been elected vice-presidents of the Canfield Paper Co., New York.

GEORGE WETZEL, president of Wetzel Printing Co., New Orleans, will survey overseas business conditions this spring as a member of the New Orleans House 18th Trade and Travel Mission to Europe. The tour will include a visit at the British Industries Fair in London after stops at other major European trading centers.

CHARLES A. SCHNEIDER has been appointed acting manager of the Baltimore branch of National Lead Co., succeeding

HENRY A. GETZ, who is now manager of the metal division of the company's Cleveland branch.

WESTERN NEWSPAPER UNION has announced that the printing and stereotyping portion of its Denver branch operations has been sold to Ralph Rauscher, who is operating the facilities under the name of PUBLISHERS PRESS, INC. Other services of the WNU Denver office continue in new offices at 1433 Tremont St.

C. G. MIKKELSEN is the new supervisor of design engineering for the graphic products group of Minnesota Mining & Mfg. Co. Mr. Mikkelsen previously was design engineer for the coated abrasives division and the graphic products group.

JOSEPH H. MAGRUDER has been appointed to the sales organization of Oxford Paper Co., New York. He will assume responsibilities in connection with the company's advertising, sales promotion, and marketing programs.

J. A. MASON has been named vice-president in charge of production for the Webb-Linn Printing Co., Chicago. Mr. Mason has been with the company for 29 years.

JOHN W. SHIELDS has announced incorporation of his typographic service as John W. Shields, Inc., with offices at 177 Cannon St., Bridgeport 3, Conn. Mr. Shields is serving as president.

EDWARD A. ROBINSON has been appointed sales manager of the J. C. Hall Co., Pawtucket, R. I. He formerly was with Talon, Inc., and Swank, Inc., in sales positions.

H. BETTYE STOUT, former advertising manager for Sun Chemical Corp., has joined Charles W. North Studios, New York, as production coordinator. She had been with Sun Chemical 20 years.

JOHN C. MACKEEVER, who recently resigned the presidency of United Printers & Publishers, Inc., Joliet, Ill., has been elected board chairman of Western Lithograph Co., Los Angeles, a subsidiary of Brown & Bigelow, Inc. H. O. NELSON, former manufacturing vice-president of Brown & Bigelow, is now production vice-president of Western Lithograph.

ROBERT A. HENGHELD is now manager of the Kalamazoo branch of General Printing Ink Co. He succeeded T. J. CRAIG, who was appointed Sun Chemical Corp. technical director. Mr. Hengehold was formerly in charge of Ohio, Indiana, West Virginia and Kentucky sales for the Kelly Co. which is now part of the General Printing Ink Co., Midwest Division.

LEROY G. EDWARDS, long-time member of the sales staff of Stanford Paper Co., Washington, D. C., and a well known figure in the Washington graphic arts industry, has retired after 19 years with the Stanford company. Mr. Edwards was engaged in retail sales in the Southwest for many years before joining Stanford in 1935.



At a dinner in honor of his retirement, LeRoy G. Edwards (seated) receives a check for his portion of the firm's profit-sharing fund from Clyde Kellogg, president of Stanford Paper Co. of Washington, D. C. Mrs. Edwards watches presentation

**We take great PAINS
to put an END to YOURS**

GET DEPENDABLE ACCURACY

**in matrices, plates
and printing
results**



The headaches of trial-and-error plate-making are gone for good in plants that standardize on top quality matrix and plate materials. Econo has long led the industry in supplying materials and methods for the most uniformly accurate results. It's a product of nearly a quarter century of painstaking research and experience. Surest way to dependable accuracy for your platemaker is to standardize on Econo Plastiply matrix materials and Econo plate compounds. Ask to be put on an Econo field engineer's route list.

ECONO *Products, Inc.*
MATERIALS and METHODS for BETTER PRINTING
FROM MOLDED RUBBER PLATES
132 Humboldt Street, Rochester 10, New York

EDWARD B. BUSBY, vice-president of R. R. Donnelley & Sons Co., Chicago, observed his 30th anniversary with that company in March. Mr. Busby joined Donnelley in 1924 as an efficiency engineer. He was appointed this year to the president's staff, handling special assignments.

EDMUND G. BARTLETT, JR., has been named the sales supervisor of printing products for Minnesota Mining & Mfg. Co. in the eastern and southeastern coastal states. Mr. Bartlett will make his headquarters at the 3M office in Philadelphia.

E. B. FRITZ has been promoted to vice-president of Azoplate Corp., Summit, N. J. While with Keuffel & Esser Co. before its plate operations were taken over by Azoplate, Mr. Fritz helped to develop the present diazo-based presensitized plate.



E. B. Fritz



John Natale

JOHN NATALE, technical service manager of Heidelberg Eastern, Inc., was honored at special dinner ceremonies recently for his 25 years of service.

R. G. MARQUARDT, vice-president and general sales manager for American Type Founders for the past seven years, has resigned from the company. Mr. Marquardt announced plans to enter business in Florida in the near future.

ALEX H. MILTON CO., a new fine paper house at 23 Worth St., New York, is under the direction of a father-and-son combination, Alex H. and Herbert W. Milton.

PETER J. BERNARD, plant personnel and safety director of H. Wolff Book Mfg. Co., New York, is the new general chairman of the National Safety Council's printing and publishing section. He is also chairman of an American Standards Association safety subcommittee furthering a project for standardizing graphic arts equipment controls and signaling devices.

EDWARD G. SCHREIBEIS, general manager of Fuchs & Lang Mfg. Co., division of Sun Chemical Corp., retired on March 1 after 44 years with the company.

H. F. JURGENSON, with the company 18 years in various sales and executive positions, has been advanced to the newly-created post of assistant to the president of Garden City Envelope Co., Chicago. The new sales manager for Garden City will be MORT S. FEDER, formerly sales promotion manager.

BENSING BROS. & DEENEY, manufacturer of BBD flexographic inks, moved its New England plant from Wakefield, Mass., to larger quarters at Cambridge, in February.

FRANCIS N. EHRENBURG, formerly executive vice-president, has succeeded ROBERT W. TINDALL as president of Blanchard Press, Inc., New York, and Mr. Tindall is now chairman of the board.

Announcing the **POWRWORKER "26"**

**FEATURE BY FEATURE,
IT'S ENGINEERED TO
MEET YOUR OWN
HANDLING REQUIREMENTS**



Pallet: 4000,
6000 lbs. cap.



Platform: 4000,
6000 lbs. cap.



Stacker: 1500,
2000, 2500,
3000 lbs. cap.



Detailed job-studies in customer plants, warehouses and terminals dictated the features of the POWRWORKER "26". No truck on the market today can match the POWRWORKER'S combination of user-benefits:

- **Maximum Maneuverability** — Only 26" longer than the load, the shortest standard truck on the market.
- **Light Weight** — Completely fabricated construction combines maximum strength with least weight.
- **Stability** — Close-to-the-floor, low center of gravity.
- **Great Efficiency** — Double reduction of spur gears gives maximum ton-miles at least power cost.
- **Balanced Load Distribution** — Double lift cylinders for smooth lifting and lowering.
- **Safety** — Deadman switch cuts power when brake is applied, handle automatically returns to brake-position.
- **Easy to Service** — All operating units accessible without lifting or dismantling. Drive wheel tire is quickly demountable.

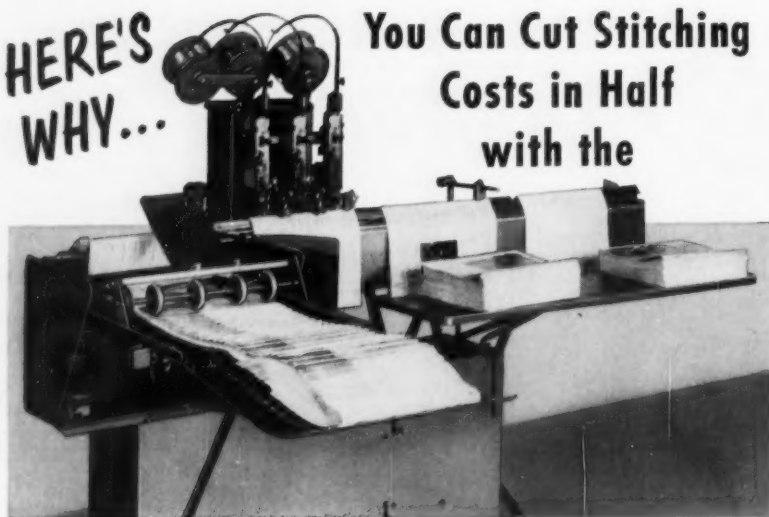
We invite you to compare the 1954 POWRWORKER with any truck on the market! For details, call your local Clark dealer, listed in the Yellow Pages. Or send the coupon for literature.

Ask your Clark dealer about Clark's low-cost Pay-As-You-Go leasing plan.

CLARK EQUIPMENT	POWRWORKER SECTION
	Industrial Truck Division
CLARK EQUIPMENT COMPANY	
Battle Creek 85, Michigan	
<input type="checkbox"/> Please send POWRWORKER literature. <input type="checkbox"/> Have representative call.	
Name _____	
Firm Name _____	
Street _____	
City _____ Zone _____ State _____	

HERE'S
WHY...

You Can Cut Stitching
Costs in Half
with the



Rosback AUTO-STITCHER

Hundreds of Rosback Auto-Stitcher users have proved that this machine is one of the greatest time-and-money savers ever installed in printing plant or bindery. As compared to hand-stitching, the Auto-Stitcher cuts saddle-stitching costs as much as 50%. Yet the equipment is so low in price that even the smallest plant can profit from it.

The basic Auto-Stitcher is the two-head machine with slide stacker delivery. This basic equipment provides automatic stitching at a minimum investment for the plant having short runs and only a few stitching jobs.

Accessory equipment may be purchased in the beginning or added in the future to increase the range of usefulness of the machine so that it will meet production requirements of printing plant or bindery of any size. (See list of accessories in right hand column.)

Completely equipped the Auto-Stitcher provides about the same pro-

duction capacity as a gang stitcher on jobs within its range. The Auto-Stitcher, however, requires much less floor space and sells at less than half the price of any gang stitcher. Where gang stitchers are now used, the Auto-Stitcher also pays its way because it saves tying up more costly equipment on small runs and one, two or three signature jobs.

Don't overlook the cost savings of the Rosback Auto-Stitcher. Ask your dealer or write us for full details.

SEVEN PROFIT-MAKING ACCESSORY ATTACHMENTS

1. Continuous Belt Delivery
2. Second Feeding Station
3. Back Feeding Table
4. Stagger Stitch Attachment
5. Third Stitcher Head Attachment
6. Small Booklet Hold-down
7. Automatic Counter

The Auto-Stitcher is fully protected by patent and patents pending.

F. P. ROSBACK COMPANY • Benton Harbor, Mich.

WORLD'S LARGEST MANUFACTURERS OF PERFORATORS,
GANG STITCHERS AND PAPER PUNCHING MACHINES

NEW LITERATURE

Those interested in literature described are asked to write directly to company listed in the item

Cutting Office Costs

A new booklet, available from the Superintendent of Documents, Washington 25, D.C., gives tips on figuring office and clerical costs, eliminating red tape, and hiring efficient office help. Entitled "Cutting Office Costs in Small Plants," the booklet is available at 25 cents per copy.

Portable Elevating Tables

Bulletin P-54, just published by the Hamilton Tool Co., Hamilton, Ohio, describes the company's line of Portelators, portable elevating tables for transporting paper stock and other heavy loads within the plant. Complete specifications for four standard styles are included.

Line-Up Table Catalog

Three line-up and layout table models are illustrated and described in a two-color catalog issued by Craftsman Line-Up Table Corp., 49 River St., Waltham 54, Mass. One model is for letterpress line-up and register work, the second is for use in lithography and gravure layout, and the third is a utility model for many graphic arts applications. Close-up illustrations show details of the machines, and operating instructions are included.

Type Specimen Books

Rapid Typographers, Inc., 305 E. 46th St., New York 17, has issued two specimen books, one showing a wide selection of body and display types and the other comprised of 35 film-lettering styles. The type specimens are arranged in eight family groupings for easy selection, while the film-lettering samples include specimen lines as well as complete alphabets for each style.

Standards for Newspaper Ads

A new folder published by Rapid Electrotape Co., Box 180, Annex Station, Cincinnati 14, includes suggestions for proper preparation of artwork, typography, and engravings for national newspaper advertising. Recommendations are included on halftone etching depths, type overtones, allowance for shrinkage, and proper etching of original plates. Special notes on the best methods for planning R.O.P. color are also included.

Roll Label Press Bulletin

Four photographs showing construction details of a new roll label press are featured in a bulletin offered by the Champlain Co., Inc., 88 Llewellyn Ave., Bloomfield, N. J. Complete operating details are given for the press, which is available

with either flexographic or rotogravure printing units. A schematic line drawing of the die-cutting section and a full description of the cutting punches and re-winds are also included.

Adjustable Dock Ramp

A new bulletin describing its Model 20 N.F. adjustable dock ramp is available from Rowe Methods, Inc., 2534 Detroit Ave., Cleveland 13. Called Adjust-A-Dock, the non-floating, hydraulic device has a rated capacity of 20,000 pounds and is designed to make fast, safe bridge connections between a loading platform and the bed of a highway truck.

Setting Curves and Circles

A time-saving technique for setting type in perfect circles and curves with the aid of pressure-sensitive tape is shown in a new booklet issued by Minnesota Mining & Mfg. Co., 900 Fauquier St., St. Paul 6. Combining photographs and descriptions, the booklet shows step-by-step methods for using Scotch brand cellophane and double-coated tissue tape to make a type circle and a curve. It also shows how to use the double-coated tape to prevent work-ups and to mount cuts.

How to Order Engravings

A Chicago engraving firm, Laurence, Inc., 547 S. Clark St., has just issued a four-page brochure, "How to Order Photoengravings," as the first in a series of information pamphlets for buyers and users of photoengravings. The brochure contains a simplified chart giving recommended paper stock, art techniques and copy preparation best suited for each type of engraving, as well as a detailed discussion of points to consider when ordering engravings. A file folder is furnished for storing subsequent issues of the pamphlets.

Former General Motors Executive Named As New President of Hoe

James D. Mooney, former General Motors Corp. executive vice-president and Willys-Overland Motors board chairman and president, is now the president, chief executive officer and a director of R. Hoe & Co., Inc., New York City manufacturers of printing presses and equipment. Mr. Mooney served on the General Motors board and the executive, operations, administration and engineering committees. With Willys-Overland, he organized and executed a postwar rehabilitation and expansion program. During the second World War he served on the Bureau of Aeronautics, United States Navy, as head of the operations section. He is head of J. D. Mooney Associates, management consultants in New York City.



James D. Mooney

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There's no doubt about it—

covers sell books . . .



. . . and no doubt that catalogue covers sell goods and services.



If you want your catalogue to be a best seller, be sure it has a cover—preferably, a cover of Buckeye—the good-looking, long-wearing cover stock that has long been the first choice of advertisers, printers and agency production managers. Made in white and 13 colors. THE BECKETT PAPER COMPANY, Makers of Good Paper in Hamilton, Ohio, since 1848.

"IS OFFSETTING SMEARING UP YOUR SCHEDULES?"

If the cause of offsetting is in the ink, try one of GBW's new inks with Fast-Setting action.

The initial penetration is swift and short. Most of the vehicle remains on the surface of the paper where it sets quickly and dries hard. The pigment is not only bound firmly to the paper to prevent chalking, but colors are extra brilliant and blacks are deeper.

These conventional, full-bodied inks work especially well on high speed two and four color presses. For additional information, write or telephone the Gaetjens, Berger & Wirth factory in Brooklyn or Chicago.



FREE POCKET MANUAL FOR PRESSMEN

Edited by recognized authorities to help you solve problems on ink handling, drying time, proper use of driers, etc. Just ask for "Using Ink."

ALSO TRY DUALL TRANSPARENT TINT BASE

the extender that is superior to ordinary tint bases because it is formulated the same as a quality ink. Needs no special binder—sets quickly, dries hard and has good trapping qualities.



GBW INKS

FOR LETTERPRESS — OFFSET — DIE STAMPING
GAETJENS, BERGER & WIRTH, INC.

GAIR BLDG., 35 YORK ST.
BROOKLYN 1, N. Y.

Telephone ULster 8-4100

215 S. ABERDEEN ST.
CHICAGO 7, ILL.

Telephone MOntroe 6-4246

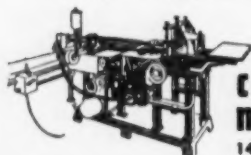
MASS MAIL

The CHESHIRE Way*

● Automatically attach addressed labels at operating speeds up to 18,000 per hour. Faster, more accurate than any other method, hand or machine. Opens mail room bottle-necks, maintains schedules, reduces subscription complaints.

100,000,000 mailings per month on Cheshire machines. Earlier models still operating after 24 years' constant use.

* An addition to, not a replacement of, your present addressing system. Apply roll strip or continuous pack form labels.

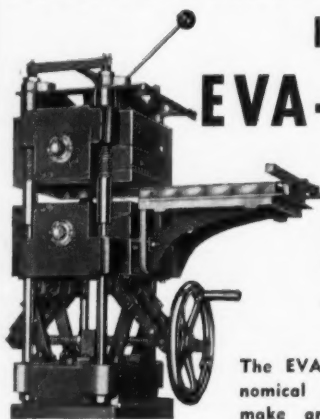


**CHESHIRE MAILING
MACHINES, INC.**

1415-25 W. Altgeld Street, Chicago 14, Ill.



MAKE YOUR OWN RUBBER PLATES IN THE EVA-PRESS



- EASY TO OPERATE
- ECONOMICAL
- PRECISION MADE
- FAST

The EVA-PRESS makes it economical for every printer to make and print from rubber plates. Years of development and testing stand behind every EVA-PRESS. A quality press that makes both matrices and rubber plates. Only 4 minutes actual operator's time; 20 minutes vulcanizing while operator does other work. Makes rubber plates of any desired thickness for use in letterpress and offset presses.

Available in 110 volt,
220 volt, or other
specifications

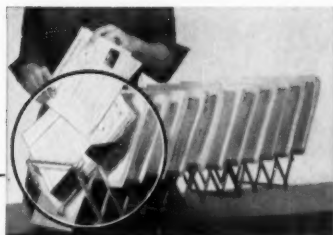
SPECIFICATIONS

- Platen 11" x 13".
- Inside chase 10" x 12".
- Over 50 tons uniform pressure.
- Electrically heated—thermostatically controlled.
- Requires 17" x 28" floor space.
- Stands 37" high.
- Mounts on bench 23" high.
- Shipping weight 600 lbs.

AMERICAN EVATYPE CORP.

735 OSTERMAN AVENUE

DEERFIELD, ILLINOIS



YES
Faster Collating with
Evans GATHERING RACKS
. . . and SPEEDY JOGGER

More than 3,500 sheets an hour can be gathered by one unskilled worker. This gives you a neat profit of \$.90 per M on collating, based on your charge of \$1.25 per M.

SHOWN:

12-section TU Rack at
\$16.50

Jogger \$10.00

7 other Racks—
\$10.00 to \$25.00

See Your Dealer
or Write:

Evans Specialty Co., Inc., 419 N. Munford St., Richmond 20, Va.

Evans Gathering Racks are GUARANTEED to produce *quicker* and *more accurate* results than any other collating aid on the market.

JOGGER fits on end of any TU model Evans Gathering Rack, as shown. Worker drops gathered sheets criss-cross into Jogger; taps handle as hand is lifted forward for more gathering—and sheets jog neatly into sets. No lost motion.

Jogger and Racks are aluminum. Racks collapse for setting aside.

DID YOU SAY
FAIRCHILD
MOUNTING...

COLUMN widths and glued-up blocking packaged in sizes wanted most by Fairchild users.

IMMEDIATE DELIVERY

IRWIN
MANUFACTURING COMPANY, INC.
GARLAND, PENNSYLVANIA

For fast, dependably accurate
 and lower cost folding
 look to Cleveland



Cleveland Model "MS" with Cleveland Continuous Feeder. Maximum sheet 25 x 38" (oversize 26 x 40"). Minimum sheet 5 x 7".

When you buy a Cleveland, you buy the best that more than fifty years experience, sound engineering and the finest materials can produce. For all-around dependability, trouble-free operation and long life, nothing else compares with a Cleveland. Only Cleveland has these features:

Diagonal roller feed table

Diagonal roller cross carrier (no "hickey roller" needed).

Each fold plate equipped with its own swinging deflector. Once set, your Cleveland stays set to the end of the run, no matter how long. Should your Cleveland require servicing, you know it is backed by expert service available promptly.

The experience of users over half a century proves that the cost of Cleveland maintenance is among the lowest of any bindery equipment.

There are *eight* Cleveland models, handling sheets from 44 x 64" to as small as 3 x 4". One or more of these models will meet every folding need economically, whether you operate a small printshop or a trade bindery.

We will be glad to survey your folding problems and make recommendations. Write for literature.

Dexter Folder Company
 General Sales Offices

330 West 42nd Street, New York 36, N. Y.

Boston, Philadelphia, Washington, Cleveland, Chicago, St. Louis
 Agents in principal foreign countries

**COMPLETE SERVICE IN
RUBBER FOR THE PRINTER
BY WISOLITE**

Bakelite Plastic Materials

Goodyear Printers Supplies:

- ▶ Plate Mounting Materials
 - ▶ Plate Backing (Cured and Uncured)
 - ▶ Unvulcanized Gums
 - ▶ Engraver's Rubber
 - ▶ Adhesive Fabrics
- Full Information on Request

WISOLITE CORPORATION

1827 Niagara St., Buffalo 7, N. Y.

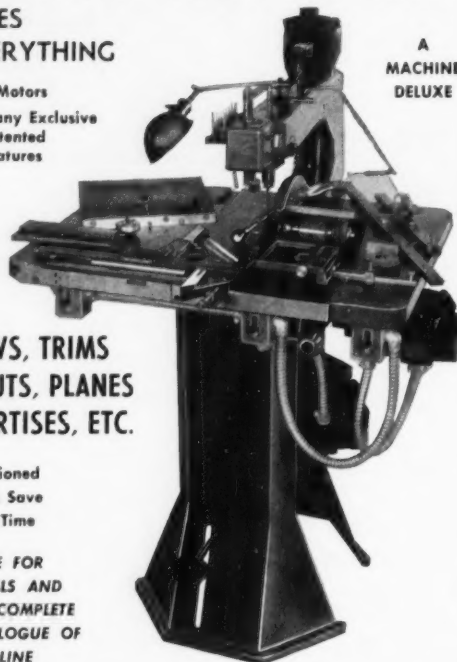
Wisolite Canadian Limited, Fort Erie, Ont.

RICHARDS' ELECTROMATIC

**DOES
EVERYTHING**

**A
MACHINE
DELUXE**

- 3 Motors
- Many Exclusive Patented Features



**SAWS, TRIMS
ROUTS, PLANES
MORTISES, ETC.**

Precisioned
Plates Save
Press Time

WRITE FOR
DETAILS AND
FOR COMPLETE
CATALOGUE OF
OUR LINE

J. A. RICHARDS Co.

KALAMAZOO, MICH.
13 F



**ARE YOU
"Penny Wise"?**

**LITH-KEM-KO
COPPER BASE
FOR ALUMINUM**

May cost a few more pennies per plate but the results are really exceptional. Lithographers in all parts of the country are reporting runs of over 200,000 from a single plate—some as high as 350,000—when made with LITH-KEM-KO Copper Base on Aluminum. Learn how it's done—mail the coupon TODAY.

**LITHO CHEMICAL
& SUPPLY CO.**
46 Harriet Place, Lynbrook, L. I., N. Y.
Please send us complete information on
LITH-KEM-KO COPPER BASE for Aluminum.

Name _____
Company _____
Address _____
City _____
State _____

FREE

Technical details.
Use this coupon.

**for low cost addition of
third and fourth colors
for Miehle Flat Bed Presses**



Western Printing Machinery's Extra Color Letterpress Unit for Miehle flat bed presses is the answer for low cost addition of third and fourth colors.

Precision built in several sizes, it will make a three or four color press of any standard 2-color Miehle flat bed. Production specifications are the same as the press to which it's permanently attached. Synchronization is perfect. Only minor changes are required for its installation.

This unit is low in cost and requires no additional floor space as it is mounted on top of the Miehle units. Operates efficiently and economically with the Miehle.

Write for further details.

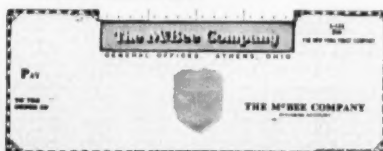
WESTERN PRINTING MACHINERY CO.
3519 N. Spaulding Avenue
Chicago 18, Illinois

wpm

WHY **Siebold** SAFETY INKS MAKE CHECK PRINTING

DOUBLY PROFITABLE

1. YOU MAKE AN EXTRA PROFIT
by printing the specially designed
SAFETY PAPER that makes checks
TAMPER-PROOF.



2. YOU MAKE YOUR REGULAR PROFIT
on printing the face of the check.

"OVER A
HALF CENTURY"
OF SERVICE



Try our
**FRENCH
MOLLETON**

MEMBER: Lithographic Technical Foundation—National
Association of Photo Lithographers—National Association
of Printing-Ink Makers—National Printing-Ink Research
Association—N. Y. Employing Printers Association.

Write Dept. A.

When a Lithographer or Printer manufactures *his own safety paper* by printing plain stock with Siebold Safety Inks, he can offer his customers *Check Paper* with distinctive individual pantograph designs—which offer an added protection against alteration by chemicals or erasures.

Siebold Safety Inks can be run successfully from any type of lithographic plate or letter press electrotpe. They are priced F.O.B. New York at \$3.50 per single pound, \$3.00 per pound in lots of 5 lbs. and over. One pound will print 5 to 10 reams of paper—based on a 22 x 34 sheet printed 24 up.

Here is a Sales Tool that can help you win old or new customers and keep old ones happy.

Write for the Siebold Safety Ink Sample Book showing the 19 colors available. Do it *today*.

J. H. & G. B. **Siebold** INC.
MANUFACTURERS OF
PRINTING, LITHOGRAPHIC
INKS

150 VARICK STREET • Dept. A • NEW YORK 13, N.Y.



FALPACO again solves a calendar problem

Lewis Roberts, Inc., needed a stock that not only guaranteed the finest reproduction qualities but also had to be scored and folded for spiral binding in a way that would reduce the mailing size.

Falulah Paper Company solved this problem by creating a special coated folding stock that satisfied the requirements and retained the printing qualities for which Falpaco is famous.

This outstanding calendar for which Lewis Roberts, Inc., commissioned a special painting, was produced by offset lithography in 8 colors by American Colortype Co., Inc. on 4 ply, coated two sides, folding display board.* It measures 16¼ inches x 27¼ inches open and folds at the spiral binding for mailing.

*Special making orders only.

Distributed by Authorized Paper Merchants from Coast-to-Coast

FALULAH

PAPER

COMPANY



New York Office—500 Fifth Ave., N.Y. 36 • Mills: Fitchburg, Mass.

Leading European Type Foundry Seeks U.S. Sales Representatives

A leading European type foundry requires sales representation in the USA for types of first-class and modern style. The advertiser wishes to hear from well established and progressive organizations with good connections in the printing industry, able to effect the sale of type faces.

Address inquiries to: Box M-95, The Inland Printer,
309 W. Jackson Blvd., Chicago 6, Ill.

Specializing in Makeready Reduction



VANDERCOOK & SONS, INC.

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Eastern Office & Demonstration Room
323 East 44th St., New York 17, N. Y. Phone: MUrray Hill 4-4197
Western Office
3156 Wilshire Blvd., Los Angeles 5, Calif. Phone: DUmkirk 8-9931

**The R & B
EXTENSION DELIVERIES**
for MIEHLE, BABCOCK, PREMIER
and other presses

AUTOMATIC PAPER LIFTS

Special purpose equipment for the
Graphic Arts Industry

CONSULT US ON YOUR PARTICULAR PROBLEM

THE RATHBUN & BIRD COMPANY, INC.

DESIGNERS AND MANUFACTURERS • FOUNDED 1898
DEPT. J 379 WEST BROADWAY NEW YORK 12, N. Y.



*What
is it?*

A New Type
Amazingly Effective
**STATIC
NEUTRALIZER BAR**

SAFE • INEXPENSIVE • EASY TO INSTALL • BULL. 125

HERMAN H. STICHT CO., INC. 27 PARK PLACE, NEW YORK 7, N. Y.

GET THIS!

OVER 200 LAYOUTS TO FOLLOW OR
ADAPT in this practical new book

LAYOUTS and LETTERHEADS
by Carlyle, Oring and Richland

152 pages, 10x6, fully illustrated, opens flat.....\$7.35

Here is a wealth of layout ideas—complete arrangements you can follow exactly and adapt to other products—a treasury of treatments, spots, decorative ideas, etc., by which you can achieve scores of telling layouts of your own. Truly first aid for anyone who wants to create better-looking and more effective advertising. Order your copy now. No postage charged to U.S.A. destinations.

THE INLAND PRINTER • CHICAGO, ILLINOIS

BIG PROFITS WITH McADAMS WONDERFUL, NEW SPEED PRESS THAT AUTOMATICALLY IMPRINTS AND NUMBERS BANK CHECKS

Get your share of the large business and repeat business of imprinting and numbering Business bank checks. It is so easy now with the marvelous McAdams Press.

Accommodates pre-lithographed sheets containing either 2, 3, 4, 5 or 6 checks. Operates by push button. Printing of sheets is controlled by a presetting dial and an electric counter automatically stops the press at the end of each run. One operator turns out job after job with only minutes intervening for changes. Clever delivery is made so first numbers are on top of the pile.

McADAMS PRODUCTS

- PEN RULING MACHINES
- DISC RULING MACHINES
- PAGING MACHINES
- PNEUMATIC PILE PRESSERS
- ROLL CUT-OUT FEEDERS
- ELECTRONIC INSERTERS
- SINGLE BLADE FOLDERS
- RULING INKS
- RULING PENS
- BOOKBINDING TOOLS

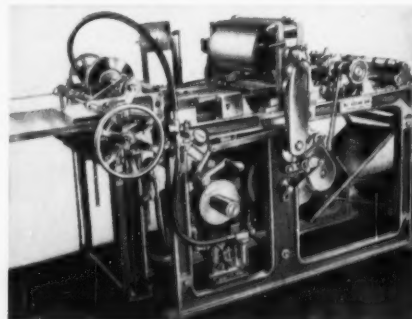
Investigate now—send for illustrated bulletin Check Press IP

JOHN McADAMS & SONS, Inc.

Albert Broadmeyer, President

20-22 KNIGHT STREET • NORWALK, CONN., U.S.A.
ESTABLISHED 1842

"McAdams Automatic Check Press Is Your Answer"



McAdams Check Imprinting and Numbering Press

*Stitch 'em
to Stay!*



**ROUND OR FLAT
SENECA WIRE**

You're safe with Seneca Stitching Wire... high quality and proven dependability for bookbinding, box stitching and many similar operations. Made with the know-how of nearly half a century. Available in galvanized, tinned, or copper coated finishes... in all popular sizes, round or flat on spools and cores. For assured satisfaction—specify Seneca!

SENECA
WIRE & MFG. COMPANY
FOSTORIA, OHIO

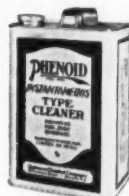
Representatives in practically All Principal Cities



**Dissolves toughest inks
INSTANTLY!**

Phenoid has amazing power when it comes to removing stubborn, encrusted inks from halftones, type and press parts. Just a few drops instantly starts to dissolve toughest process inks. Yet it is completely harmless to wood, metal, fabric and your hands. That's why pressmen have used it for their hardest cleaning jobs for over 36 years.

PHENOID
TRADE MARK



Order from your supplier. Write us for complete facts.
Chalmers Chemical Company, 123 Chestnut St., Newark 5, N. J.



Slide-in Door
(not shown)
Keeps
Stocks Even

**JIFFY
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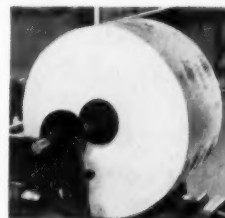
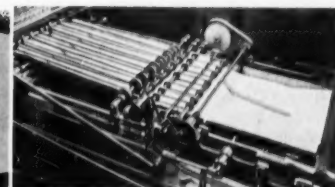
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ One of our pet subjects—and projects—is aiding in the campaign to find more and better young people for the graphic arts industry, so we were more than pleased to get an advance copy of a new recruitment brochure just published and now being distributed by the Education Council of the Graphic Arts Industry. Produced in cooperation with the Printing Industry of Cleveland, the new recruitment brochure is printed in two colors, is well illustrated, and well written in language addressed specifically to junior and senior high school students.

More than 4,000 copies of the brochure have been purchased at \$1.50 per copy by 22 local printing trade groups as well as by a number of printers and national printing trade groups for free distribution among local schools, libraries, and guidance counselors. Each purchaser of the brochure has been provided with a detailed statement as to the effective utilization of the brochure in interesting qualified young people to consider the printing industry as their career.

Lawrence G. Meyerson (Bond Printing and Engraving Company, Cleveland), chairman of the Education Council's Recruitment and Selection Committee as well as the Cleveland committee, in announcing the publication of the brochure, said:

"The brochure is designed for repeated use by guidance counselors and teachers. Copies will be provided young people only when the counselor or teacher feels that the young person is qualified, by aptitude and interest, for a career in the graphic arts industry.

"The recruitment brochure is only a tool," Mr. Meyerson declared, "and its effectiveness will depend on the manner in which it is used."

Heartening news also is the formation of the Chicago Graphic Arts Education Forum in recent weeks. The work of that group, of which we happen to be a member, will be closely allied with that of the Education Council and other interested organizations. Another bright star on the horizon is the program in Dayton, Ohio, the story of which may be found on pages 46 and 47 of this issue of *THE INLAND PRINTER*.

★ Editors and other people who write are always having their stuff stolen—excuse us, purloined—or are guilty of stealing from other sources without giving credit, though the original material was copyrighted. You may enjoy a little poem we lifted from *Phoenix Flame*, a nationally-known house organ:

I wrote a joke and it was fair,
Reprinted almost everywhere
In mag., H.O., and news—you've read it—
Without a single line of credit.
Well, let them steal it, if they please,
I borrowed it from Sophocles;
And Sophocles, I have no doubt,
He swiped it from some other lout.

So much material printed these days really isn't original at all—Confucius probably said it first anyhow—so don't be afraid to swipe stuff from this column. But we'd be happy to have you give us credit when you think we deserve it.

★ Charles E. Schatvet got back from Europe several months ago, but he's still talking about what he saw and in places where the information will impress his listeners. Mr. Schatvet is chairman of the board of the New York Employing Printers Association and president of Guide-Kalkhoff-Burr, Inc., New York printers. He took a trip to Germany as the printing industry teammate of three American business men under the auspices of the United States Foreign Operations Administration. They conferred man-to-man and groupwise with West Berlin industrial and commercial leaders and gave them insight into American management, production and personnel relations methods.

The management phases assigned to Mr. Schatvet were human relations and training of the younger generation. He visited 17 printing plants, conducted 16 seminars, met about 500 employers, and was the honored luncheon guest of 30 printers, who showed keen desire to learn all about phases of American printing management, production and business policies.

Eight years after the end of hostilities during which most printing plants were bombed, and later stripped of their equipment by the Russians, Mr. Schatvet found letterpress, offset lithography and gravure plants doing outstanding work. Offset and gravure progress seemed to have been more rapid than letterpress. Much of the letterpress equipment was rebuilt; new offset and sheet-fed gravure presses were more common. Cut off from the Soviet Zone, West Berlin printers are handicapped by technicalities and faked excuses holding up deliveries and shipments of supplies.

Mr. Schatvet reported that the Ullstein printing and publishing plant at Tempelhof has 3,500 employees compared with 13,000 during the pre-Hitler period; one new letterpress out of a total of 60; several new offset and sheet-fed gravure presses; a rotogravure press coming; and a modern offset camera and plate-making department. Kurt Hartmann, whose plant was completely bombed out and then dismantled by the Russians, has developed an excellent make-ready system. His employees worked for months without pay to get the plant operating again.

Mr. Schatvet also reported 645 West Berlin plants employing 15,000 persons, with only a dozen plants in the 100-1,000 employee bracket. Printing quality is good, volume comparatively low, costs high. Net profit before taxes averages from seven to ten per cent. Journeyman 48-hour union scale is equivalent to \$35 and compares with \$7 in the Soviet Zone.

★ This may be of no use to you whatever but Milprint, Inc., Milwaukee printers of bags, packages, etc., have just come up with a noiseless popcorn bag called "Hush-a-bag." It's made of a grease-resistant, transparent polyethylene, and it's printed in bright yellow and brown. Now if Milprint could just get candy bar manufacturers, makers of all kinds of wrapping papers, and others we can't think of now, to adopt the same material, then maybe we could enjoy movies and forget about TV. We have walked out of more than one movie because of rattling popcorn bags and candy wrappers.





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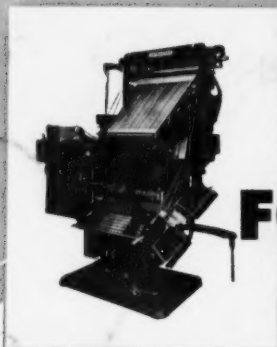
Name

Firm Address

City Zone State

Press Make Top Sheet Size

Check: ☐ Square Cut ☐ Clipped ☐ Scored



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FIRST Fotsetter installed in November, 1951
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